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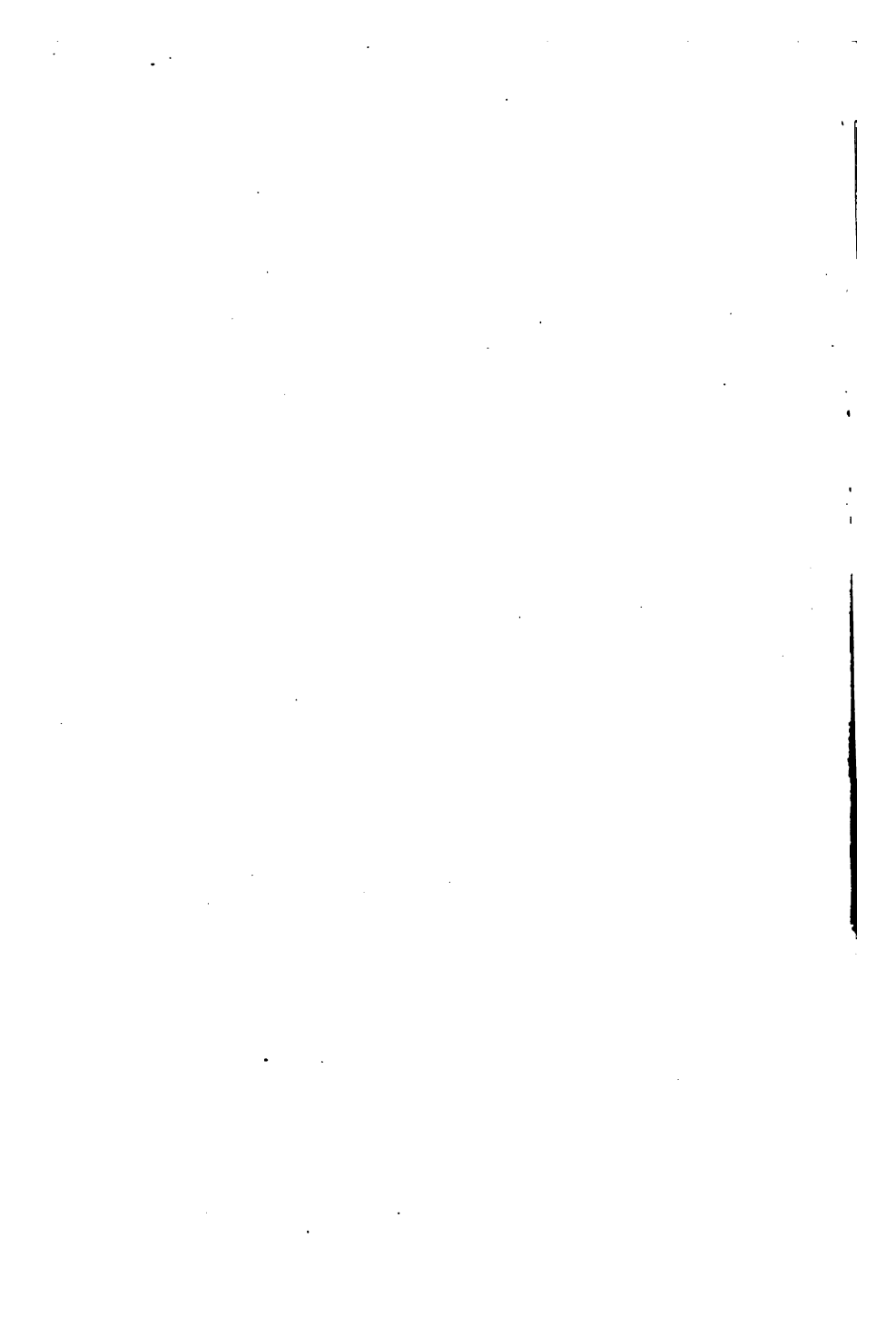
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# PRINCIPLES OF EXPRESSIVE READING

IMPRESSION BEFORE EXPRESSION

By

OLAF MORGAN NORLIE,  
PH. D., PD. D., S. T. D., LITT. D.



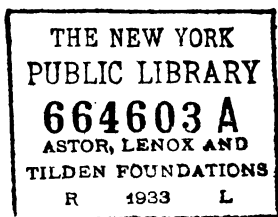
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## PREFACE

The purpose of this thesis<sup>1</sup> is to tell how to read aloud. It has been written with some regard to the characteristic attempts of this kind that have been made before.

The first of these in English was made in 1789 by John Walker, an English lexicographer and actor, in a book entitled "Melody of Speaking Delineated." Before that date there was no very definite knowledge of the modulation of the voice. The teaching was accordingly. Says Richard Sheridan, a contemporary of Walker: "Those who taught the rudiments of reading thought their task completed when their pupils could read fluently, and observe their stops."<sup>2</sup> Walker seems to have discovered and tried to describe the inflections of the voice. But his analysis was not definite enough, and his method of instruction was no less arbitrary than the old, resulting in anything but the variety which he observed in speech. In spite of worthy competitors, as Sir J. Steele and B. H. Smart, on all questions of elocution he was nevertheless the great authority for a half century or more.

Then came, in 1827, the most original and influential work on reading ever published in English. This was "The Philosophy of the Human Voice" (Lippincott), by James Rush, an American physician. In it

Rush analyzed, defined and notated the formations of the elementary sounds and the modulations of natural speech. He discovered the connections between the modulations of the voice and the states of the mind. He suggested a system of vocal culture, being drills on the elementary sounds and sound-combinations and on short literary selections illustrating the connection between the mental states and vocal effects. Because this work was large (648 pages) and learned, it was a sealed book to most of the teachers and students of his day. It has never been a popular book. Still, through his followers, his principles have found their way into nearly all American books on reading published after 1840 and up to the present day.

Prominent examples of the Rush school are the following: W. Russell, who in connection with J. E. Murdoch, published in 1845 a work called "Orthophony" (Houghton), which pretends to be nothing else than Rush simplified and applied. Murdoch's "Analytic Elocution" (American Book Co., 1884) is of this same character. His "Plea for Spoken Language" is a strong argument for the technical vocal drill of the Rush system. Murdoch, in turn, has been an inspiration to other writers, such as, Fulton and Trueblood, who dedicated their great work "Practical Elements of Elocution" (Ginn, 1893) to him as their teacher and abiding source of inspiration. G. L. Raymond, author of "Orator's Manual" (Silver, Burdette, 1879), is another example. Russell also has had a wide influence. Among his disciples may be mentioned H. Sweet, author of "School Elocution" (American Book

Co., 1833), and A. Tenney, author of "A Manual of Elocution and Expression" (Dutton, 1905). Thus, at first hand, second hand, or even more remotely, the American teachers have been expounding Rush.

The Rush system deserves a greater success than it had. It can point to such speakers as Wendell Phillips and Henry Ward Beecher as its products. At the same time a good deal of the artificiality of elocutionists and the dulness of pupil readers can be laid up against it. Its greatest strength lies in the amount of drill on elements that it requires. Its weakness, also, is right here. We recall that Rush discovered the law of connection between mental states and vocal effects. Now, the selections for drill illustrating this connection have usually been short fragments of literary masterpieces. They have very often been way above the mental reach and the experience and interests of the pupil, and so fragmentary that they can not be understood by him. Yet they are labelled anger, defiance, ecstasy, exultation, fear, frenzy, scorn, solemnity, or some other mental state, and in addition high pitch, falsetto quality, fast rate, or some other vocal effect. In such cases the pupil seldom tries to enter into the mental states, and maybe could not if he tried. If he tries to reach the vocal effects called for, his reading will be forced and unnatural; and if he does not try this, his reading will be monotonous and unnatural. Thoughtless repetition of words is poor drill. When it is according to rule, it is no better. In favor of such mechanical drill in reading it is maintained that, while the rules are oppressive and the execution

awkward at first, the awkwardness wears off in time. "Then it is that the mere rule is forgotten, while the principle which underlies it becomes, as it were, fused into the very nature of the artist."<sup>3</sup> The reader will have vocal control, just as the pupil pianist by similar drills gets finger control. While the point is well taken in the case of such products as Phillips and Beecher, it does not hold good for the great majority of children and adults who have been trying to learn to read. These have never gotten beyond the mechanical stages of the thoughtless drill: They will become sing-singers, and remain sing-singers.

The unnaturalness of the so-called trained reader has had the effect of stirring up some opposition against the Rush system as practised, leading eventually to an understanding of its pedagogical defects. Most credit seems to be due to T. E. Osmun (under the pseudonym of Alfred Ayres), an actor, critic and elocution teacher, who attacked the Murdoch school with great fierceness and, as he says in a prefatory note to his "Essentials of Elocution," with "exceeding modesty." As an example of his fierceness note the following: "The Murdoch school of elocution has done infinite harm. The late Mr. Murdoch was not a reader; he was a chanter."<sup>4</sup> An example of his modesty: "Short as it (his book) is, it is of more practical value than all the others—which is not saying much in its praise, for all the others are of no practical value whatever." His idea is, that "he that understands and appreciated his author will instinctively know what tone to read him in; a knowledge of

gutturals and basilar, of pitches and whispers, will help him not a whit." <sup>5</sup> Osmun's point, namely, that a reader must get the thought before he can give it, has found favor with more recent writers on reading and schoolmen.<sup>6</sup> As he did not show how a reader should get the thought, and despised the critical material of reading, his own system is rather defective. It has not won its way directly into the schools.

We might note here that there has been a great advance in the amount and definiteness of the critical material. Investigations have been made on the anatomical <sup>7</sup> side of the voice, on the gymnastical <sup>8</sup> side, on the physical,<sup>9</sup> on the phonetical,<sup>10</sup> on the phonological,<sup>11</sup> on the psychological and pedagogical. Thus, the investigations so brilliantly executed by Rush and applied by him to reading have been carried on ever since, not always by scholars influenced by Rush or interested in reading, yet adding to his work and making it more possible to analyze minutely and exactly the modulations of the voice and the formations of the sounds of speech.

The most original and important contributor to the study of expressive reading next to Rush is Francois Delsarte (1811-1871), a French teacher of music and oratory. His system has been handed down mainly by his pupils, as he himself scarcely wrote anything. He is said by one of his pupils, Delaumosne, to have "discovered and formulated the essential laws of all art."<sup>12</sup> As summed up in Delsarte's own words, man as the object of art "is a hypostatic trinity, the immanent activities of whom are revealed by means of

a triple organic apparatus."<sup>18</sup> His system is too speculative and symbolic to win wide and prolonged favor. It has been applied mostly to expression by action, less to expression by voice, which is the province of expressive reading. The system has created quite an enthusiasm for elocution in this country too, followed by a stronger conviction that elocution is a very complicated and a very useless study. The reason for this dislike is, that the Delsarte readers have been as a rule very artificial. The reason for the artificiality is, that they have been trained to regard the means as the end, to make gestures instead of to express thoughts. Delsarte's service to expressive reading lies especially in the fact that he called attention again to the mental states at the basis of expression. While his treatment is rather philosophical and theoretical, recent writers of his school have become more and more scientific and practical. They discuss the mental states in the light of pure or applied psychology or pedagogy. Representative works of this kind are: M. T. Brown's "Synthetic Philosophy of Expression" (Houghton, 1892), which is an attempt to make Delsarte's system more systematic; Southwick's "Primer of Elocution and Action" (Werner, 1896), which is no doubt an attempt to make it more simple; Fulton and Truebloods "Practical Elements of Elocution," which is an attempt to harmonize Rush and Delsarte; Ott's "How To Use the Voice in Reading and Singing" (Hinds and Noble, 1903), which is an attempt to give vocal drills from both systems; Curry's "Province of Expression" (Expression Co., Boston), and "Lessons

in Vocal Expression" (Expression Co., 1895), which are attempts to show how modulation can be developed in direct relation to the process of thinking; Clark's "How to Teach Reading in the Public Schools" (Scott, Foresman, 1903), which is an attempt to show how to awaken the mental states.

The past twenty or twenty-five years have seen a promising advance in the right direction beyond any of those named. It is true that people have tired of Delsarte as they did of Rush. The old fashioned recitations are not at all popular now. Expressive reading is seldom a part of a school course. The "Report of the Committee of Ten" (1894) gives it only a passing notice. The "Report of the Committee of Fifteen" (1895) has even less to say on this important subject. Silent reading has taken the place occupied by oral reading. How can this be an advance? It is not altogether an advance, either. But it is a decided advance, in two respects: it is a study of whole masterpieces instead of fragments, and it is carried on in such a way that the reader can get at least a good general understanding and appreciation of what he is reading. It is an advance in the sense that it gives a pupil material that he can understand if he takes the proper steps in studying it, and it is an advance in the sense that at least the first step is taken in the study for the understanding of it. Before, the reader was given a fragment of a classic and was put to working himself up to reading it in a certain tone. Now, he is given a whole and is put to studying its contents and the relation of that to the form, authorship, etc. Now, he

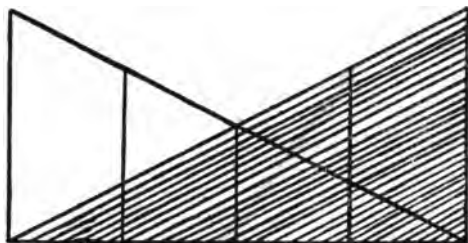
gets first a perspective of the piece, so that the chances are that he can learn the details and by drill and criticism give a natural modulation to his reading. Before, he had no perspective, and he could not easily enter into the proper spirit, and he had to resort to make-believe. It is too bad that the study of literary reading shall stop with a rather superficial perspective view of a work. However that may be, it is interesting to note that some late books<sup>14</sup> have already begun to pay attention to getting a perspective.

To sum up somewhat: All the authorities on expressive reading from Walker down have held that conversation is the best model for reading. As far as language and message and occasion will permit, one should read as he speaks or ought to speak. To attain to this ideal several methods have been tried: critical analysis of the modulation of the voice, drill on elementary sounds and typical modulations, study of the selections in detail and in perspective. Not one of these four—criticism or drill or getting the details or getting the perspective—is inessential in this study. As a matter of fact, every one enters into every selection studied. One serious trouble in the past was the disregard of perspective study. Walker paid most attention to criticism. Rush and Delsarte added drill. Ayres emphasized understanding the details. Modern teachers of literature get little time for more than getting a perspective, so that their work, important as it is for oral reading, can not be classed under expressive reading. This work is just what the reading teachers



have most neglected. Another trouble in the past system of teaching has been the order of presenting the work. The conventional order in the books of elocution is: critical machinery of pronunciation with illustrative drills, then critical machinery of expression with illustrative drills. This order may be tolerated, but it is not good. This thesis sets forth another order of study, which is both psychological and logical.

Stated briefly, the order of study is as follows: There are four steps of study, only four and always four—the four stated above: criticism, drill, getting the details, and getting the perspective, as named in the order of their historical development and usual emphasis. Getting the perspective is naturally the first step; getting the details, the second; drill, the third; and criticism, the last. To study the details, a knowledge of the perspective is most essential: to profit by drill, a knowledge of perspective and details; to be able to profit by criticism, previous study of perspective, details and drill. Impression should precede expression. Step one, getting the perspective, gives an impression; step two, getting the details, deepens it; step three, drill fixes it still more; and step four, criticism, even yet more. The expression will be better after the second step than after the first; still better after the third; best after the fourth. Diagrammatically the general law of order may be represented thus:



Step One:	Step Two:	Step Three:	Step Four:
Getting a	Getting	Drill	Criticism
Perspective	Details		

DIAGRAM I. THE FOUR STEPS IN EXPRESSIVE READING  
IMPORTANCE OF EACH STEP IN SECURING EXPRESSION

The study of expressive reading will be most profitable when these steps are taken in their order, beginning with step one and proceeding on to two, three and four without any jump. This thesis insists upon this order for every selection studied. As to the time to be spent in taking each step, much will depend on the character of the message, the occasion and the reader's abilities. These steps, in their general character and purpose, not always in the details of their application, are adaptable to all grades of readers. Followed out long enough, these steps should lead one, not only to read particular selections well, but to improve his general manner of reading and even speaking. These steps are not of themselves able to bring the reader to his goal. They must be actually taken for every selection, repeated possibly, until it is mas-

tered. If interest is added to study, the work will be doubly profitable.

"It is the heart and not the brain  
That to the highest doth attain:  
And he that followeth love's behest  
Far exceedeth all the rest." <sup>15</sup>



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## INTRODUCTION

1. Reading is the process of getting thought from a written or printed page. Reading may be either oral or silent. All expressive reading is oral, but not all oral reading is expressive. Expressive reading is the utterance of the message of a selection in a natural and effective way. By natural is meant that the utterance shall be in the reader's conversational tone, or as near to it as the message and the occasion will permit. By effective is meant that the utterance shall be given with an emphasis suited to bring out the message for the occasion. By message is meant the thought and feeling and purpose of the author.<sup>16</sup> To be able to read expressively is no easy task. It is harder than conversation or public speaking. It requires a good deal of practice. Practice brings the greatest returns when it is directed according to sound principles. The study of expressive reading presupposes both principles and practice. A knowledge of principles alone will not make a good reader. Practice alone will be far from satisfactory. Practice according to principles, if continued long enough, will bring results. The object of this thesis is to state the principles.

2. A principle (Lat. principium, beginning) is a fundamental truth, or law, with which a study starts,

or upon which it rests. The principles of expressive reading are the laws upon which this study should rest. The problem of expressive reading is ultimately expression. To get expression there must first be something to express, there must be impression. The first problem, then, is impression. The principles hereafter stated will, therefore, in the first place be concerned with the problem of how to get impression. As they set forth how to study or teach reading, they may be classified as pedagogical principles. These principles will in every instance also be concerned with the problem of how to get expression. Here, too, they are stated from a pedagogical viewpoint. The principles are these four steps:

First, *Getting a Perspective*;

Second, *Getting the Details*;

Third, *Drill*;

Fourth, *Criticism*.

Their relative importance depends on such considerations as the message, the occasion or the reader himself.

# PRINCIPLES OF EXPRESSIVE READING



# PRINCIPLES OF EXPRESSIVE READING

## DISCUSSION

### CHAPTER I

#### *Getting a Perspective*

3. Perspective (Lat. *perspicio*, seeing through) is a view from a distance, a bird's eye view, a general view. To get a perspective is the first and, at times, the most important step of this study. What the map is to the traveller in suggesting and stating relations, positions, destinations, topography, etc., the perspective is to the reader. The perspective is obtained by reading about the authorship of the selection to get a general understanding of its content and form.

#### SECTION ONE—AUTHORSHIP

4. Under authorship are usually included the author himself—his life, his character, his relation to his times—, and the author's relation to his work—the date and conditions of publication, the occasion for it, the personal element in it. Every selection reveals, in some measure, the personality of its author.<sup>17</sup> Some selections tell plainly the author's experiences and views. Often a knowledge of this personal relationship is necessary before the reader can understand the details of a selection. Expressive reading requires, then, that the reader shall understand, in a general

way, at least, the questions pertaining to the authorship. If they are not already familiar to the reader, or, if they are not clearly expressed in the selection, he should refer to some cyclopedia, biography, history, commentary, introduction, or other appropriate work.

### SECTION TWO—CONTENT

5. Under content are here included the thought, feeling and purpose of the selection, whether these be the author's personal experiences and views, or not. The perspective of the content can usually be gotten by reading the selection through once, or twice, preferably at one sitting each time. The thought should thereupon be written down, first, in the form of an outline, and then, in the form of a paraphrase. The paraphrase will be called setting.

#### (A) OUTLINE

6. By outline is meant a short skeleton-like summary of the thought. It should give a fairly good picture of the relative size and position of the thoughts of the selection. A good way to prepare the outline is the following: First, to read through the selection to discover the theme. When this has been found, it should be put on paper. Second, to determine what part is body, and what part, if any, is introduction, and what part, if any, is conclusion. These parts should be marked off in the selection and their summary should be placed in sentence form on paper under the theme. Third, to determine what are the largest points of the same rank in the introduction. Let these



be numbered according to some system of notation; as, I, II, III, etc., 1, 2, 3, etc., or, A, B, C, etc., a, b, c, etc. Those of the same rank must always have the same kind of notation. These points should be subdivided in the same way and properly notated, until the outline represents all the larger thoughts of the introduction. The body of the selection should be treated in the same way. And, finally, also the conclusion. If the selection is taken from a larger work, it should generally be viewed in connection with the whole. Only the very largest thoughts of the whole need be put into the outline.

#### (B) SETTING

7. By setting is here meant a paraphrase, or sentence summary, of the content. It should give a fairly good picture of the general situation. A good way to prepare the setting is the following: First, to try to understand the author, his training, his work, his character, his times, his purpose in writing the work. Second, to try to understand the outline—to feel the importance of the theme and each point in its development; to know the characters represented, if there are any, and their distinguishing traits, the main purpose with which they speak or act, the main feelings which possess them as they speak or act, the scenery which surrounds them, the nature of the age in which they live. Third, to try to tell the thought of the selection connectedly and briefly, in one's own words, trying at the same time to put one's self in the place of each one speaking or acting.

## SECTION THREE—FORM

8. Under form will here be considered only the class of literature to which a selection belongs and the units of its composition. The importance attached to taking a perspective of the form before entering upon a study of details is about the same as that of taking a view of a building before entering it. Everyone can note the difference in kind and structure between a stable and a church and the consequent atmosphere of each. It is just so with a literary composition—its kind and structure influence the reader to take a certain attitude towards it. The best literary works have nearly always a form as attractive as the content, usually more attractive; much of the thought lies, in fact, in the form of its presentation. The reader should, therefore, try to enter into the same attitude towards the form as the author did. If the author was a poet and seemed to love his workmanship, the reader should so far be a poet as to understand and sympathize with the author's achievement. The perspective of the form can partly be obtained by looking at the printed page, partly by reading through the selection, and, when the selection is a part of a longer work, by studying the form of the whole work from which it is taken. A little knowledge of literary theory and history makes this part of the study of reading very interesting.<sup>18</sup>

## (A) CLASS

9. Viewed from the structural, or formal, side, there are only two main classes of selections—they are either prose or poetry. The formal difference be-

tween them is essentially this, that poetry is more regularly rhythmical than prose. Rhythm (Gr., *ῥυθμὸς*, measured motion), is the regular recurrence of accent or quantity. In prose it is much more irregular than in poetry, though it may be quite regular in prose and quite irregular in poetry. Poetry is in this and other respects more formal than prose. One of the formal devices of poetry—in modern times often mistaken to be an essential of poetry—is rhyme (A. S. *rīm*, number), meaning the recurring correspondence between the sounds of syllables and words in the middle and especially at the ends of lines of poetry (mid-rhymes, end-rhymes). Two other styles of rhyming have been employed: alliteration, the recurrence of similar sounds of letters, and parallelism, the recurrence of similar thought-lines. Another formal characteristic of poetry is, that the printing of poetry is quite different from that of prose. Thus, the formal beauty appeals to the eye as well as to the ear. Much of the formal beauty, and meaning, too, of a poem would be obscured by giving it a prose form. The most notable example of such mistreatment is found in the Bible in the versions in common use, such as the English "Authorized Version," and nearly every one of the versions in the 500 or more languages into which the Bible has been translated. On this account many Bible readers otherwise intelligent do not realize that there is any poetry in the Bible, or do not know what is poetry and what is not. A little knowledge of literary form—of the main classes and sub-classes of prose and poetry, and of the characteristics and types

of each—is not of little account. It helps to put the reader into a right attitude towards his selection; it helps to open up the meaning, even sometimes when grammar and rhetoric and logic and history fail.

### (B) UNITS

10. Unit means one, an undivided whole (Fr.-Lat., *unitas*, from *unus*, one). Unit is a relative term. An apple is a unit with respect to other apples. A quarter section is a unit with respect to other quarter sections. So a selection may be considered a unit whether it is a whole work or a part only. More specifically, such as the following may be considered units: the whole, introduction, body, conclusion, chapter, paragraph, sentence, act, scene, canto, stanza, verse, etc. These should be thought units at the same time that they are form units. Of these the sentence and the paragraph are the standard prose units, and the verse and the stanza, the standard poetical units. A sentence (Fr.—Lat., *sentire*, to discern with the senses, to think) is the expression of a complete thought in words. A paragraph (Fr.-Lat.-Gr., *παράγραφος*, a marginal line) is a group of sentences upon one topic. It may consist of only one sentence. It may also, whether of one or more sentences, be a whole composition. A verse (Lat. *versus*, from *vertere*, to turn) is a line of poetry. A stanza (It., *stanza*, a room, a stop) is a group of verses. Each of these units has a special form. The sentence begins with a capital letter and ends with a period or its equivalent. The paragraph begins on a new line and has its first

line indented, that is, beginning at a stated distance from the margin. The verse begins with a capital letter and is so printed that it occupies the middle of a line on the page. The stanza arranges its verses, rhythms, rhymes, etc., according to some fixed external form. All these forms—of sentence, paragraph, verse and stanza—are arbitrary and conventional to a great extent, but not the less helpful to the reader on that account. The English paragraph, for instance, saves the reader much thought, for it groups the related sentence units. Where the paragraph or other units are not formally indicated, or are not correctly indicated, so that the thought and form correspond, much is lost. Ancient manuscripts—of the Bible, for example—were written without any sentence identifications. Thus: thatagedmenbetemperate gravesobermindedsoundinfaithinloveinpatience. This was called the “scriptio continua” (continuous writing). The division into sentences and words, with proper interpunctuation, was established during the middle ages. Aristotle had mentioned punctuation marks three centuries before Christ. At the close of his “History of the Jews” Josephus mentions the use of stichs (Gr. *στίχος*, row, line), a division of the text into sense lines or verses. Origen remarks that 2 John and 3 John do not even make 100 stichs. Euthalius, bishop at Sulce, Egypt, in 458 made a stichic division of Acts and Epistles. The above line from Titus 2:2, according to his grouping, would look as follows:

“thatagedmenbetemperate

grave  
soberminded  
soundinfaith  
inlove  
impatience."

This was a great improvement over the "scriptio continua," but since this method took more space and wasted, according to reckoning, much costly parchment and paper, the copyists began in the eighth century to go back to the continual writing, setting off the stichs by means of a period. This is said to have been the beginning of the present system of interpunctuation. The necessities of study called for a better system, but no satisfactory answer was given until the mediaeval period was over. Then Henry Stephens, the printer, divided the New Testament into verses on his journey from Paris to Lyons (Stephen's "Concordance," preface). In 1551 he printed an edition of the Bible with this method of division, and it met at once with universal approval, and has since been used in nearly all editions. Considering that the work was done on horseback, and rather mechanically, a division for each step of the horse, it is a wonder that the verses are as well divided as they are. They ought, in the poetical parts to be identical with the poetical line (verse proper), and in the prose parts to be identical with the sentence; but they are not, of course. The "Authorized" version of the English Bible, for example, does not have logical divisions into chapters and verses, and has no paragraphing at all. Therefore, the reader is in danger of beginning or leaving off

in the middle of his topic, and if he reads a stated number of verses at a time he may begin in the middle of one sentence and end in the middle of another. The "Revised" version has grouped the sentences into paragraphs, but has retained the numbering of the "verses." The poetical verses have been printed as poetry. More special works, as, Moulton's "Modern Reader's Bible" and Scofield's "Reference Bible," have other helpful features besides, including a more exact paragraphing (at times), a discriminative arrangement of stanzas, and headings for the larger units. Moulton does not retain the old numbering in the text; Scofield does.

## CHAPTER II

### *Getting the Details*

II. Getting a perspective has been explained as getting a general view. Getting the details means getting a special view, an understanding of the smaller parts of a selection, and, of course, their relation to each other and to the whole. A detail (Fr. detail, from *detailler*, to cut to pieces) is a small part, a particular, an item. The thoroughness with which the details should be studied will depend upon the character of the selection, occasion and reader. The general tendency is to be superficial, to be satisfied with an inexact, hazy sense of the structure and meaning. Another tendency is to study details by themselves, without regard for the perspective. Both of these tendencies are very bad.<sup>20</sup> The reader should always have in mind during his study of the details the clear picture of the whole selection gotten in the study of the perspective, thereby putting the details in the right place and light and making the perspective still more impressive.<sup>21</sup> The reader should always try to find out the nature of a doubtful grammatical or rhetorical structure, if the meaning is obscured by the structure.<sup>22</sup> In the case of Biblical expressions which are not English idioms, he should try to find out the meaning by means of a commentary, Hebrew or Greek



grammar, Biblical dictionary or cyclopedia, or other work. He should, furthermore, know the meanings of the words in the sense in which they are used in the selection. He cannot, therefore, go to a dictionary and take the first or best meaning there, but he must first and last and all the time consider what it was intended to mean from the context. With this in mind he should study its meanings in dictionaries and commentaries. The study of the perspective may require many readings, though usually only one or two for each point studied. The study of details may require only one reading, but usually several. The three most important considerations during these readings should be: grouping, finding the central idea in each group, and learning the pronunciation of each word.

#### SECTION ONE—GROUPING

12. Grouping (Fr. groupe, cluster), as here used, is the process of cutting up a paragraph, sentence, clause, or phrase into smaller units. These units are thought units, feeling units, will units—they represent what the mind during the reading would regard as units. They may correspond exactly in form and number to the grammatical groups. The grammatical groups are generally indicated by punctuation marks. The groups in reading are naturally indicated by pauses. In the text the reader may to advantage mark the most prominent pauses by one or more vertical lines |, ||, |||. <sup>23</sup> What constitutes a group will depend much on the context, and sometimes on the whole

perspective. Matter that is stated for the first time or is very important requires smaller groups; matter that has been stated, is explanatory, subordinate, or easily understood goes into larger groups. The length of the pauses are determined by the distance in thought between the groups; also, by the psychological make-up of the reader, the intensity of his collateral thinking, and the situation at the time of the reading.

### SECTION TWO—CENTRAL IDEA

13. A group, as defined in the above section, may be likened to a picture having many individual objects, but only one of central interest, and none that does not add to the interest of the central object. The group has such an object—the central ideal (Lat.-Gr., *idéa*, *idea*, from *ideîn*, to see). The central idea has been compared to the magnet. The magnet gathers the iron filings into clusters; the central idea gathers words into groups. If a reading is unnatural, the cause of the unnaturalness can in most cases be found in the reader's poor discrimination of what constitutes the central idea,<sup>25</sup> or in weak picturing of its content. Poor discrimination and vagueness are the best conditions for sing-song. Clear discrimination and keen picturing make the emphasis natural and effective. Each word will then get its proper emphasis or subordination. The word or words which stand for the central idea will be held relatively longer than the rest of the group; the less important words will be spoken more or less hurriedly, tripped over, run together, even slurred. Thus, there will be, as a result

of the difference in the mind's valuation of the words, a difference in the time given to the words, or ideas. At the same time, and usually on the same words, there will be other differences, too, such as, of pitch, of force and of quality. The voice will modulate itself to suit the thought and feeling and will behind the words.

### SECTION THREE—PRONUNCIATION

14. Pronunciation (Fr.-Lat., from *pro*, forth, and *nunciare*, to tell) is the utterance of words. English pronunciation is very difficult, because often the spelling of a word gives no clue to its pronunciation.<sup>26</sup> Spelling reformers will never be able to keep spelling and pronunciation in happy wedlock. Lexicographers have given up the thankless and useless task of stating what pronunciations ought to be in use, and now merely record what ones are mostly in use. Even here there is a good deal of difference of opinion among the doctors, one recording one use, another, another.<sup>28</sup> They do not even agree on the number and value of the elementary sounds. The confusion in details is really very great in all circles. Yet, the agreement in general among the authorities and uniformity among the masses are also very great, far outweighing disagreements and dialectal tendencies. The Norwegians, with a language much simpler and political boundaries much more limited, cannot boast of a pronunciation so definite and uniform as can the English. The Danes, with a still smaller territory, have a language still more variable in pronunciation. One reason for the definit-

ness and uniformity of English pronunciation is the strong and increasing hold of the dictionary<sup>29</sup> on the English people. It is respected. It is as a rule obeyed. A man cannot be long tolerated in educated circles who is careless in regard to his pronunciation.<sup>30</sup> For this reason, at least, it pays to strive for a correct pronunciation. Good pronunciation is, moreover, distincter, carries farther, than slovenly or incorrect pronunciation, and contributes to the expression. A late edition of an unabridged standard dictionary is a pretty safe guide, and should be consulted as often as is necessary. The reader should not be too sure that he knows the pronunciation even of some of the commonest words in his selection. Some of the best known speakers and readers are in the habit of mispronouncing common words and, to use the words of Roger the poet, these offensive pronunciations make many a hearer "sick."

## CHAPTER III

### *Drill*

15. Drill (Dan., drille, to turn round and round, to pierce, bore. Cf. thrill), is a regular and diligent repetition of any exercise. It is commonly used in speaking of the strict training of soldiers, and, in general, about any training by repeated exercises. Drill is more than mere repetition—it is regular and diligent repetition. Regular (Lat., regula, a rule) means according to rule, orderly, at stated intervals. Diligent (Lat., diligens, from diligere, to esteem highly, to prefer) means to be careful, active, steady, earnest, in the application of a subject. Such drill in reading presupposes a study of the perspective and details of a selection. It is of high value. The mind operates in three ways—acquiring knowledge, assimilating it, and reproducing it, or, stated otherwise, getting knowledge, getting possessed by it, and giving it. If the first two of these ways be considered as parts of a whole, the mind may be said to work in only two ways—acquisition-assimilation and reproduction, or, in other words, impression and expression. In the study of the perspective impression was more prominently the object; in the study of the details, impression is still prominent. In drill, impression is prominent, but expression is becoming more so. (See

Diagram 1 ). The reader who would read expressively must drill—how much will depend on his message, his occasion and his own limitations and acquired faults. Drill makes the prompt soldier and the accomplished pianist. Drill was the price that Demosthenes paid for his success. Beecher<sup>81</sup> “spent sometimes an hour at a time simply practising the use of the vowel o, with its varied intonations . . . The effect of this drill made ease, flexibility and variety of voice and movement a second nature to him.”

#### SECTION ONE—MEMORIZING

16. The mind is a unit and acts as a unit. It is able to act in many different ways: it has many powers (two or three main ones), called by psychologists faculties and treated separately, though, in actual operation no faculty is put into action without involving in some measure all the other faculties. Memory is one of the faculties of the mind. Its importance is only partly expressed in the saying that it is the “handmaid of the understanding.” Imagination and judgment would be paralyzed without it; the past and the future would be blank. Memory (Fr.-Lat., *memoria*, from *memor*, mindful) is the power of the mind to retain, reproduce and reknow objects and ideas previously known. Memorizing is committing to memory, or learning by heart. In reading, the memorizing should be of content and of words, of content first always, and then of words,—at least, of content. There can be little possibility of assimilation and reproduction until this is done. Impression must

go before expression. "Out of the heart the mouth speaketh." Some object to memorizing on the ground that their memories are treacherous, or poor, or good in certain subjects only. All these objections may be based on facts. But these facts can be accounted for and are really no objections. For instance, the very persons who object to memorizing can memorize easily the experiences that mean most to them, or things in which they are most interested or want to learn,<sup>22</sup> fields of knowledge in which they are most at home. Some of these persons begin to memorize the words before the content—the cart before the horse. Others do not understand the content clearly or even half clearly, as in the case of a primary class that was singing "America" by heart thus: "My country, 'tis a pea." Still others are not interested and do not want to be. Memorizing cannot be attained by such abuse, partial use, or disuse. It rests upon physical and mental laws. Both mind and body must be in proper condition—not too worn out, not deprived of certain foods. The mind must understand the perspective and details fairly well, associate the new with the old, be actively interested, and bent on learning. Under these conditions the content of a selection ought to be memorized by a few thoughtful repetitions, and the words, by a few additional.

#### (A) CONTENT

17. The content here includes both perspective and details; it includes the author's thought and feeling and will. The reader should try to recall the author,

his character, his situation, his purpose. The outline of the selection he should know well. The setting he must know by heart. To get the setting well mastered, he should drill about as follows: Trying to realize the characters and their conditions, thoughts, feelings, purposes, and putting himself in their stead; then giving their conditions, thoughts, feelings, purposes, briefly in his own words. By revolving the setting over and over in the mind from time to time, it begins to show deeper meanings, clearer outlines and details, more interest. In some selections the setting has to be repeated again and again with the greatest thoughtfulness, interest and voluntary attention. Sometimes, in learning the setting there is nothing wiser than musing about it in odd moments, when out for a walk or ride. When the setting has been memorized the grouping should next be learnt, and, lastly the central ideas. The method of studying each of these should be the same as in studying the setting—trying to get the thought and feeling and purpose in each, trying to assimilate it, and trying to express it in one's own words.

#### (B) WORDS

18. Word memorizing should come after content memorizing. The task before the reader is to give the author's thoughts and feelings and purpose, not in paraphrase, but in the exact words. Even though another's vocabulary and sentence use may be quite commonplace, the reader will find that he will be less apt to stumble, more free to think, fresher in his ex-



pression, if he knows the words as well as the content. It is well to remember in committing the words that the body must not be too tired, the mind must be active, and interested, and the repetitions must be of a sufficient number to make the impressions gained through the eye and the ear stick.

### SECTION TWO—EXPRESSION

19. Impression must precede expression. Acquisition and assimilation come logically and psychologically before reproduction. Getting and possessing come before giving. Expression drills are partly for the sake of assimilation, mostly, as a rule, for the sake of reproduction. Expression is the giving of an author's thoughts and feelings and purpose to another or others by voice and action. In expressive reading action is not considered (See preface). Expression (Lat., *expressio*, from *ex*, out, and *premere*, to press) implies impression—acquisition and assimilation. In these drills the reader is trying to strengthen the impression he has already received through the study of the perspective and details and through memorizing the content and words. He must be impressed before he can express. Impression must precede expression. This is a rule in ordinary conversation as well. One is master of his thoughts and feelings and purposes according to the occasion. Barring limitations and mannerisms, he is natural and effective. In reading also, having mastered the selection, he will be natural and effective. Expression is instinctively like that of conversation if the reader is in possession of what

he should express or want to express. It may be said that there are, indeed, grave exceptions to the rule that conversation is natural and effective. Imitation or wrong teaching or developed tendency may have given a person wrong habits of expression. But "whether he talks well or ill—as to tone—it is, nevertheless, the highest praise that can be given him or his teacher, to say that he reads as he talks."<sup>33</sup> An exception is, when the size and character of the audience, the place and the occasion require some modification of the conversational types.

#### (A) MESSAGE

20. The message (Fr.-Lat., from *mittere*, to send) is the content of the selection as brought by the study of its perspective and details and by memorizing it. The reader has gone through the selection at least once for the sake of getting the perspective, perhaps several times for getting the details, and several times in memorizing the content and words. Now he should read it several times, perhaps for the sake of the expression, that is, for the sake of bringing out the author's thought, feeling and purpose naturally and effectively.

#### (B) OCCASION

21. The occasion (Fr.-Lat., *occasio*, opportunity, from *ob*, down, and *cadere*, to fall) includes the circumstances of time, place, audience, etc., under which a reading is to be given. It makes some difference in the reading whether it is to be given under formal cir-

cumstances or not, indoors or outdoors, to one listener or a multitude. The reader should drill to make his reading suit the occasion. The beginner may to great advantage think of only a certain listener on this occasion, and read so as to reach and impress him.

### (c) MANNERISMS

22. Mannerisms (Fr.-Lat., from *manus*, a hand) are the disagreeable personal peculiarities of a man, due to habit. These should be cast off. The mannerisms of expression, as, screeching, drawling, mumbling, etc., all happily included under sing-song, can be gotten rid of by correct study and incessant drill. The more one downs such habits, the more his true speaking personality will show forth in his reading. Everyone has something peculiar to himself that is natural and agreeable. The object of reading is that he shall be himself. He shall fill the author's place, or that of the author's characters, but yet he shall be himself. He shall express their thoughts as he understands them and feels about them and wills. The thoughts must be as nearly the author's thoughts as possible, or those of his characters, and at the same time be the reader's in the sense that he has assimilated them, understands them perfectly. He must suggest the author of his characters, and yet be himself. He is not to put on, not to imitate anyone else. This would be quite easy to do, if one had only to get another's thoughts, for, given certain thoughts, or feelings, or purposes, the occasion being the same, men speak relatively the same. But the reader may find it hard to

suggest another and be himself, even when he understands the other's message ever so well. Sing-song has become second nature to him. The chains of habit are hard to break. But they can be broken. When sing-song obscures the message instead of discriminates and suggests, it is probably due to the reader's not understanding the selection, and can then be removed by getting an understanding by a proper study of the perspective, details and drill. When sing-song entirely obscures one's real personality and is even hard on the voice, special drills to get rid of it must be taken, in addition to the other drills for expression. These drills should be on material in the selection for reading. Therefore, their most appropriate place is the one here assigned to them—after the study of perspective and details, after memorizing, after drills on the message and for the occasion. He should try to speak the message, as a whole and in sections, in his conversational tone, and then try to read it the same way. (See also vocal culture).<sup>35</sup>

### SECTION THREE—PRONUNCIATION

23. Expression is chiefly the mental technic of reading; pronunciation, the physical, or mechanical. Pronunciation is, of course, an inferior element of reading, nevertheless, absolutely essential. Incorrect and indistinct pronunciation offends the ear and obscures the expression. Correct and distinct pronunciation pleases and penetrates. The reader will find both pleasure and profit from a careful use of the dictionary in matters of pronunciation, and from a sys-

tematic drill in acquiring correctness and distinctness. In these mechanical drills which he has to take, especially if he has a foreign pronunciation, he can find drills for vocal culture, drills which he would most likely never take otherwise. Especially pleasant and profitable as vocal culture are pronunciation exercises sung to some familiar tune. Readers (and especially readers who are also to be speakers) ought to have vocal exercise every day.<sup>24</sup> The unused, untrained and periodically overworked vocal instrument is subject to the same physical laws as the body. Unused, untrained, strained, it will be weak, limited in capacity, of little use. It will have a weak bellows and an uncertain product—lacking in volume, purity, strength, compass, flexibility, and sustaining power, and tending to incorrectness and indistinctness. Such an instrument is painful to listen to, painful to operate, and sure to break down sooner or later.

#### (A) CORRECTNESS

24. Correctness (Lat., from *corrigere*, to lead straight) of pronunciation is conformity to standard usage. This usage, as has been said, is recorded, with some differences of detail, in the latest larger standard dictionaries. When convenient, several such dictionaries should be consulted as to the best pronunciation of perplexing words. One has sometimes to use his discretion as to whether he shall follow one authority or another or the usage in his locality. They say "cālm" n northern Illinois; natives of southern Illinois insist on "cālm." In order to use the dictionary

to advantage, the reader should learn its notation—how it represents the different vowel sounds, the consonant sounds, the syllables and the accents. He must make his ear and his vocal organs familiar with every standard sound. He should learn the key words in the dictionary. A pleasant way of drilling is to take the sound or word to be learned and repeat it to a favorite tune. Another way is to make lists of mispronounced words or study prepared lists of commonly mispronounced words.<sup>37</sup>

#### (B) DISTINCTNESS

25. Distinctness (Fr.-Lat., from *distinguer*, to mark off) of pronunciation is the clearness, or precision, with which words or sounds are uttered. A word may be pronounced correctly, yet indistinctly, or distinctly, yet incorrectly. Distinctness is a mark of intelligence. The savage is said to speak indistinctly. "When a man makes a beast of himself with strong drink, one of the first and most unmistakable signs of his condition is that his speech becomes inarticulate."<sup>38</sup> Distinctness is a law of economy. Many speakers or readers raise their pitch or increase their force to make themselves heard, when speaking distincter would carry the sound farther and be less tiresome. Distinctness is based on one's physical and mental conditions. When body or brain is tired or troubled or sick, the fact can be detected in the loss of distinctness. Loss of teeth, improper breathing, slowness of lip and tongue, haziness of thought, a poor imagination, a treacherous memory, indifference, con-

fusion, are frequent causes of temporary or habitual indistinctness. The reader should try to discover his habitual faults in this regard and drill on removing them. Occasional singing of the exercises will add to their interest.

#### SECTION FOUR—VOCAL CULTURE

26. Vocal culture has already been recommended in connection with pronunciation drills. The drills so far have been mainly to be able to read a given selection expressively. There should be drills also for the sake of vocal culture. Vocal culture is the systematic cultivation of the voice. It is not an absolutely necessary step in the study of a reading selection (See preface), yet it is a branch of the study of reading, as also of singing, and it fits in very well at this point in the study of a selection. It is drill for the sake of drill. It can bring results—helping to remove wrong habits of utterance and to strengthen right ones, strengthening the vocal instrument and improving its tone, giving it fulness, richness, range, ease, power, etc. The principles of vocal culture are derived from the sciences of anatomy and physiology, as regards the structure and action of the vocal organs; from the science of acoustics, as regards the formation of sound, in general; and from the art of music, as regards the regulation of vocal sound, in particular.”<sup>89</sup> To the above lists of subjects which contribute to vocal culture as a science might be added hygiene, which shows how to keep the voice in health, and gymnastics, which gives exercises for keeping the body (and conse-

quently the voice) in health and for increasing its physical powers. It is not possible in the space at hand to do more than suggest the nature of vocal culture. Possibly the best way is to liken the voice to a musical instrument, and to mention some of its parts, functions and treatment. The voice is, then, say, a reed organ. The lungs are its bellows; the vocal cords are its vibrating reeds; the cavities of the upper throat, mouth and nose are its resonant pipes. It has no visible keys; it can not be played on by the physical hands. The spirit of the owner of the instrument alone can play it. What instrument made by hand can compare with it in workmanship and capacity, in range and quality of sound? A simple description of this instrument, the function of its parts, and their treatment in vocal culture, will now be given.

#### (A) USE OF BELLOWS

27. The reed organ must have a wind supply to produce its music; the vocal instrument has identical needs. Air is breathed into the lungs and breathed out again. The air taken in is relatively pure air, air rich in oxygen; the air given out is impure air, air deprived of oxygen and laden with the wastes from the blood. It is this returning column of air, foul and wasted, that is the stuff voice is made of. To supply this breath and to control it, is the function of the bellows of the vocal instrument. The machinery of the bellows consist of the lungs and the chest, the respiratory tract leading to the lungs, and the respiratory muscles operating the lungs.



## I. RESPIRATORY TRACT

28. The respiratory tract is the breath passage-way from the air without to the lungs within. It corresponds to the neck and the mouth of a bellows. It includes the nose (and sometimes, also the mouth), the upper throat, glottis, windpipe and bronchi. The nose is the upper channel for taking in the breath. By its construction it is able to keep out dust and to warm and moisten the air before it reaches the upper throat. Not so the mouth. Through the mouth dust and cold strike the delicate membranes of the upper throat with full force, possibly leading to irritation, dryness, colds, catarrh, decayed teeth, tonsillitis, weakened palate, strained vocal cords, diphtheria, coughing, hoarseness, bronchitis, asthma, pleurisy, pneumonia, consumption, indigestion, etc. That mouth breathing can eventually cause so much harm is not unreasonable. Dust irritates and inflames, cold weakens the exposed parts, and the germs of disease which float about in the air enter freely through the mouth and find good soil in the weakened parts. Overton <sup>40</sup> says that a mouth breather can seldom become a good speaker or singer. George Catlin <sup>41</sup> denounces sleeping with the mouth open as the most pernicious of habits. The upper throat, called also pharynx (Gr., *φάρυγξ*, throat), back mouth, or swallow, is the cavity just back of the nose and mouth. It is lined with mucous membrane, which is sensitive to all kinds of exposure. The glottis (Gr., *γλῶττα*, tongue) is the slit, or opening, between the vocal cords. The air passes downward through this without making any audible sound. The wind-

pipe, often called the trachea (Gr., *τραχίς*, rough), is a large tube, consisting of a series of cartilage rings, bound together by tissue, and lined in the same way as the mouth, nose, upper throat, and, in fact, all those passages which open upon the surface of the body. The bronchi (Gr., *βρόγχος*, windpipe) are, in the first place, the two branches of the windpipe, leading respectively to the right and to the left lung. The name bronchus is, in the second place, also given to any of the smaller tubes shooting from these larger branches.

## II. LUNGS

29. The lungs form the center, or body of the bellows. They consist of the bronchial tubes and their many branches and clusters of air cells. They are very spongy and elastic—when air is taken in, they stretch like rubber balloons, collapsing again, when the respiratory muscles relax and the air escapes. They are never entirely emptied or filled. In quiet breathing only about one tenth of their power is said to be exercised. If voice is made by the escaping breath from the lungs, the volume of voice depend chiefly on the volume of breath the lungs use. The whole character and power of the lungs depend on the capacity and use of the lungs. To use the lungs more and to increase their capacity must be one of the first and last things that the reader has to attend to. The capacity of the lungs depend, however, upon the capacity of the chest; and the capacity of the chest upon the capacity of the respiratory muscles. The chest, or thorax

(Gr., *θώραξ*, breastplate), is the box inclosing the lungs, made of the ribs on the sides, which unite with the spine behind the lungs and the breast bone in front of them. The lungs and the inner side of this bony frame work are covered with a membrane called the pleura (Gr., *πλευρά*, rib).

### III. RESPIRATORY MUSCLES

30. The respiratory muscles are the handles to the bellows and the hands that work them. Those attached to the frame work make the chest higher; those attached to the ribs make it wider; the large dome shaped muscle which separates the chest from the abdomen, flattens its dome, pushes the abdomen downwards and makes the chest deeper. When the upper muscles are used in breathing, the breathing is called collar bone, or clavicular (Lat., clavicle, key, collar bone). This kind of breathing is practised mostly by women who wear corsets; but it is a wrong way of breathing and should not be much used, because at its best it can fill only a small part of the lungs and has to overcome much more resistance than any other kind of breathing and causes consequently much more fatigue. When the side muscles are used, the breathing is called rib, or intercostal (Lat., inter, between, and costal, rib) breathing. This method should be practised, especially for the control of the outgoing breath. When the abdomen is pushed down and the lower part of the lungs is filled, the breathing is called midriff, or diaphragmatic (Gr., *δία* through, and *φარγύναι*, to fence, from the name of the muscle in use). It

is the most important kind of breathing, for it fills the lowest and freest and largest parts of the lungs. Deep breathing is one of the first secrets of voice production. But deep breathing is midriff breathing combined with rib breathing. Other muscles help, too, in breathing, as, for instance, the muscles of the abdomen and of the arms, in expiration. All the muscles of breathing, and especially the midriff, should be trained to greater power by means of regular muscular work, physical exercise (athletics, gymnastics, calisthenics, walking, etc.) and vocal exercises. Breathing exercises should be performed in fresh air.

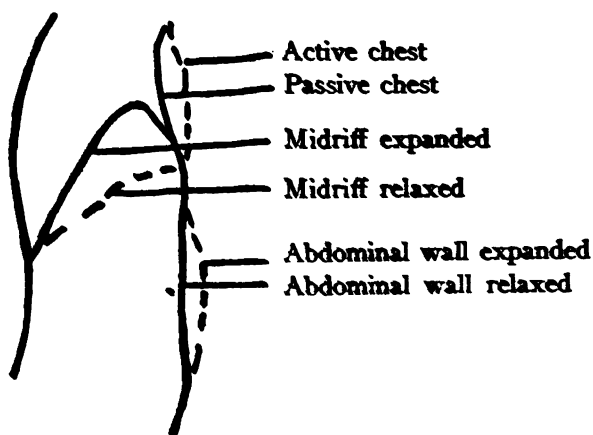


DIAGRAM 2. THE ACTION OF THE DIAPHRAGM (WARMAN)

## (B) USE OF REEDS

31. The principle of sound production in the reed organ and human throat is about the same. The air current must strike an opposing body and set it into vibration. In the reed organ it is a piece of metal attached to one end, with three sides free; in the voice box there are two elastic ligaments each attached on three sides, with only one edge free. "Those of you who know what a large number of reed or organ pipes are needed in the organ made by man, to produce the notes of varying pitch and timbre, cannot fail to be struck with astonishment at the fact that in the organ in man's body a single reed pipe, the larynx,—by a wonderful power inherent in itself—suffices for the production of the most various sounds."<sup>42</sup> The machinery of the voice box, or larynx (Gr., *λάρυγξ*) or upper windpipe, is as simple as it is wonderful. It consists of a cartilage framework, the vocal cords, and some muscles, nerves and blood vessels.

## I. CARTILAGES

32. There are nine cartilages in the voice box. At the bottom is a cartilage that looks like a signet ring, and is therefore called the ring, or cricoid (Gr., *κρίκος*, ring) is in the back part of the voice box, and the narrow part is in the front. The large cartilage, which in men can usually be seen in the upper fore part of the throat, goes by the name of Adam's Apple, shield, or thyroid (Gr., *θυρεός*, shield, and *εἶδος*, form). The projection which can be seen is the top of the

shield. Between the diverging plates of this shield, and on top of the signet part of the ring, are two smaller cartilages, of pyramid shape, capable of a great variety of movements. They are called pyramids from their general shape, and arytenoids from their combined shape when they meet (Gr., *ἀρύταινα*, ladle, and *εἶδος*, form). These are in turn surmounted by two very small cartilages, called supra-arytenoids. The lid, or epiglottis (Gr., *ἐπί*, upon, and *γλῶττα*, tongue) is a lilac shaped cartilage attached to the inner and upper part of the shield and back of the tongue. Two long suckle shaped cartilages, called props, stretch from the lid to the pyramids. Each cartilage has its special function. The ring helps to make a sound grave or acute, besides

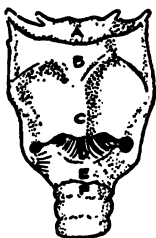


Diagram 3.—View of the Cartilages and Ligaments of the Larynx. (Anterior view.)

A, hyoid bone; B, thyro-hyoid membrane; C, thyroid cartilage; D, crico-thyroid membrane; E, cricoid cartilage, lateral ligaments seen on each side; F, upper ring of the trachea. ("Adam's apple" is in the V-shaped groove on a line with B and C.) (Blaisdell)



Diagram 4.—View of the Cartilages and Ligaments of the Larynx. (Posterior view.)

A, epiglottis; B, thyroid cartilage; C, arytenoid cartilage; D, ligament connecting lower cornu of the thyroid with the back of the cricoid cartilage; E, cricoid cartilage; F, upper ring of trachea. (Blaisdell)

holding the pyramids. The pyramids regulate the length of the vibrating bands and control the pitch of the voice. The supra-arytenoids are buffers, especially in the act of swallowing. The props help to keep the voice box open. The shield serves as a defence and a place of attachment.

## II. VOCAL CORDS

33. The vocal cords are really not cords, but thin, flat bands, having only one side free. One end is fastened to the shield in the front part of the voice box, just below the projection. This end is not movable. The other end is fastened to the pyramids. This end is movable. In quiet breathing the cords are considerably apart from each other and loose, and they do not vibrate so as to make an audible sound. In speaking they are made to approach each other more or less, and vibrate as the air pushes them apart. The low notes of the voice are made when the cords are quite loose and both they and the pyramids are set into vibration; the high notes are made when the cords

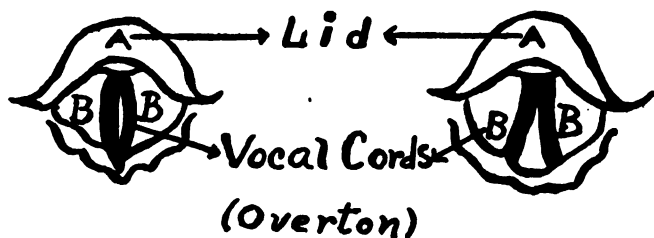


Diagram 5. The vocal cords in speaking.

Diagram 6. The vocal cords in breathing.



**Diagram 7.**—Diagrammatic Horizontal Section of Larynx to show the Direction of Pull of the Posterior Crico-Arytenoid Muscles, which abduct the Vocal Cords. (Dotted lines show position in abduction.)



**Diagram 8.**—Direction of Pull of the Lateral Crico-Arytenoids, which adduct the Vocal Cords. (Dotted lines show position in abduction.) (Blaisdell. "Practical Physiology"—Ginn)

are quite short and tight. The pitch, that is, the elevation and the depression, of the voice, depends, like the pitch of piano strings, on the length, thickness and tension of the cords. The cords are longer and heavier in the man than in the woman and are pitched an octave lower. They are shorter in the boy than in the man and consequently are pitched less deep. In the bass they are longer and coarser than in the tenor, in the alto than in the soprano. The force, that is, the loudness and the softness, of the voice, depends mostly on the force with which the air strikes the cords. The quality of the voice depends to some extent on the pitch and the force and the health and right use of the voice box, but mostly upon things outside of the voice box, the shape and conditions of the cavities behind and ahead of the



voice box, besides the reader's state of mind. Besides the vocal cords already described, there is another set of ligaments running above and parallel with them. They are termed the false vocal cords, to distinguish them from the vocal cords already named, or true vocal cords. When the true vocal cords are injured or diseased, it is said that these false vocal cords can produce a slight sound.<sup>43</sup> But their function seems to be to protect the true vocal cords and to reinforce the sounds which the true vocal cords produce.

### III. VOCAL MUSCLES

34. The voice box is supplied with muscles to move the cartilages, to open and shut the glottis, to stretch and loosen the vocal cords, etc. One can easily feel the movements of the voice box by grasping it between the thumb and the fingers during the act of swallowing, or during the utterance of the sounds of the alphabet, as a, e, i, o, etc. These muscles need practice to give the voice flexibility, ease and strength. There is one danger in this practice which must by all means be avoided, and that is, trying to control the vocal cords by the will. The object of the breathing exercises was to get a voluntary control of the breathing organs; the object of the exercises of the mouth will be to get a like control of every part of the mouth. But that is not the object of exercises of the vocal muscles. Their control should be left to nature. All one needs to do is to think the tone; the muscles will put the vocal cords into the right shape to take it. The object of the exercises is, then, to get an invol-

untary control of the voice box. Those who try to control it by their will, or keep on thinking about it instead of the sounds they wish to make, find that it refuses to obey. It gets stiff and contracted instead of flexible and open, tired and sore instead of strong and healthy.

### (c) USE OF RESONATORS

35. In the reed organ the resonators are pipes of various lengths and diameters in which the sounds produced by the vibrations of the reeds will have room for vibration. In the organ of the human voice the resonators are the cavities of the upper throat, nose and mouth, the chest, head, and the space between the true and false vocal cords. The sound made by the vocal cords in the voice box is not the same sound that we hear. There it is more like a squeak<sup>44</sup> or squawk,<sup>45</sup> of high pitch or low pitch, of loud force or less force, as the case may be. This simple sound is changed by the resonant passages into a great number of sounds, some pleasant, musical, others less so. In English, lexicographers commonly recognize between forty and fifty standard elementary sounds, besides many dialectal and theoretical, and some additional historical sounds. Sayce<sup>46</sup> gives Prince L. Napoleon's list of 390 sounds (77 vowels, 313 consonants). Alexander J. Ellis<sup>47</sup> estimated that it would take two hundred seventy (270) letters to represent the sounds of all known languages. The number of possible definite simple sounds may exceed even this number. At least, Alexander M. Bell<sup>48</sup> notes two hundred eighty-eight (288) possible vowel

sounds alone. Now, every sound has its own timbre (see timbre), so that it may be distinguished as childish, boyish, girlish, manly, womanly, Eastern, Western, American, German, Norwegian, Negro, Peter's, John's, etc. Every one of these sounds has another aspect; namely, color (see quality), which enables one to distinguish the kind of emotion that produced it—"pathetic, solemn, tranquil, grave, serious, animated, gay, playful, mirthful, rollicking, melancholy, sublime, courageous, scornful, defiant, threatening, despairing, awe-stricken, alarmed, horrified, revengeful, kind, tender, hopeful, truthful." That which makes it possible to make so many sounds out of one sound is the resonators, especially the variable mouth cavity. Timbre is possible on account of the peculiar structure of each instrument; color, on account of the peculiar effect on the instrument of each peculiar thought or feeling or purpose. The reason why these cavities can change the character of the sound produced in the voice box is in brief as follows: When the vocal cords are set into vibration as wholes, they are also set into vibration in smaller parts, each of which produces a tone. There will be a tone for the whole, a fundamental tone, as it is called; and tones for each of the shorter sections, higher tones, or overtones, as they are called. The squeak of the vocal cords is, then, a complex sound. Each part of this sound is prolonged and increased in the cavities through which it passes, either by being reflected, as from the hard palate, or by setting up new vibrations, as in the bony frame, or sounding board of the chest. Some of the

partials go one way, as through the nose, others, other ways, but all unite to form one sound. The sound which we hear is, then, also a complex sound, not a single sound as we suppose. It is not the squeak it was, because it has been reinforced and modified. In the pure tone every one of the cavities should contribute something, "combining in one perfect sphere of sound, if it may be so expressed, the depths of effect produced by the resonance of the chest, the force and firmness imparted by the due compression of the throat, the clear, ringing property, caused by the due proportion of nasal effect, and the softening and sweetening influence of the head and mouth."<sup>49</sup> If any of the partials are emphasized too much, or if any of the resonant passages are given too little or too much work, the tone will not be pure. Purity of the tone is the standard, the tone for the expression of all ordinary thoughts and states of feeling. The following are examples of impurity of tone: thinness, if the fundamental is weak; hollowness, if the uneven overtones are most prominent; nasality, if the nose receives too much sound; dulness, if the nose is obstructed, as by cold; pectorality, if the chest is not set to vibrating; aspiration, if there is a waste of breath, or too small a supply; guttural, if the upper throat is obstructed by the voice box and the root of the tongue.

#### I. CHEST

36. In speaking of the chest, it was noted that upon its capacity depended the breathing power. Upon its size and attitude depends also the depth and

power of the sounds of speech, especially those of low pitch. The sounds grow deeper by the reverberations in the wind pipe, and tubes of the chest, and by the vibrations which the bones of the chest set up. If the chest is passive, with the shoulders stooped over and the muscles of the breast flabby and lifeless, there can be no great resonance. If the chest is active, with shoulders back and the muscles tense, the tones gain in depth and firmness at once. Men ought to exercise to develop their chest resonance, for most of the tones of the male voice belong to the chest register, whereas in the female voice most of the tones belong to the head register.<sup>50</sup>

## II. POCKETS

37. The pockets of the voice box are, as already stated, the spaces between the true and false vocal bands. The resonance in them is said to affect the quality of the tone considerably.

## III. UPPER THROAT

38. The upper throat, or back mouth, or swallow, is the cavity back of the nose and mouth, and the first resonant chamber above the voice box. The tones from the voice box are thrown forwards against the hard palate and from there they rebound into the upper throat, only to be sent on again. Those in whom this cavity is large, are likely to have large, deep and rich voices, while those in whom it is small, will have correspondingly smaller, higher and thinner voices. Public speakers and readers should be careful

to keep the upper throat in health and proper exercise, for it is the principal contributor to the orotund tone, the natural tone "when great interests are at stake and strong passions excited." Mouth breathing, tobacco, cold water, acids, are some of the things to be avoided, because they affect its delicate lining. It is the principal seat of the "clergyman's sore throat." It should be kept clean inside by means of gargles of weak salt, listerine, borax, or hydrogen peroxide solutions. Mufflers for the throat in cold weather should be used with caution. Any unnatural cramping of the throat or any of the adjacent organs of speech should be avoided. Proper exercises for increasing the resonant capacity of the upper throat are especially the back vowels (â, ä ą) and long obscure o (ô), or words and sentences containing them, either spoken or sung.

#### IV. EUSTACHIAN TUBES

39. The Eustachian (It., Eustachi, the name of the discoverer) tubes are two small passage ways, leading from the sides of the upper throat respectively to each middle ear. They have been called the "whispering galleries" of the ears. When through cold or other sickness the tubes are put out of use, the speaker is almost deaf and his voice is dull and muffled. It is very probable that the reverberations in these passages help to give a clear ring to speech.

#### V. NOSE

40. The nose is an important resonator. This is well illustrated when one has a cold or catarrh which

stops up the nose. The voice is then commonly said to be nasal, but in reality the nasal element is just what is lacking. The reverberations in the large and bony caverns of the nose make tones brilliant and clear. Some tones, as, ng, n and m, must have a large nasality. Other tones will have some even if the uvula seems to close up the entrance to the nose. Some have a habit of sending too much of the tone current into the nose, so that the nasal resonance will dim or exceed the mouth resonance. This can be avoided by a little analysis of the mouth and drill in placing the tone current lower.

## VI. MOUTH

41. The mouth modifies the character of sounds from the voice box in more ways than any of the other resonance chambers, because its resonance chamber is so variable. The cavities of the chest and the upper throat and nose each reinforce the sound made in the voice box; the mouth also modifies the tonal column and contributes to it, but its special function is to shape the same into what we call vowels and consonants. The vowels (Fr.-Lat., from *vox*, voice) are unobstructed vocal sounds. The consonants (Lat., *con*, together, and *sonare*, to sound) are obstructed vocal sounds (whence they are called voiced consonants, semivowels, subvocals, subtonics), or obstructed breath sounds (whence they are called unvoiced consonants, pure consonants, aspirates, atonics). With every change in the shape of the mouth passage there is a new sound. The number of possible sounds far

exceeds the number of sounds that any people or all peoples have decided to accept as having standard values. Some positions of the mouth are easier than others. There is always a tendency to come back to these. In every living language there will always be a shifting of standards, certain sounds being dropped, others being taken up. The reader or speaker should know the sounds now in use and their formation. He should drill on them until their making becomes a habit. He should know the function of the following parts of the mouth:

(1) *The tongue.* The language that one speaks is called a "tongue," on account of the popular notion that the tongue is the most important factor in speaking. Under ordinary circumstances this notion is correct. It is a bundle of muscles, having one end attached at its back and the other free, and the wonder is that it can exert itself as it does, with such variety of motion and such rapidity and precision and endurance. If it is not kept in health or training, it becomes an "unruly member," thick, lazy, slovenly, now directing the tones too much into the upper throat or nose, and then again lacking vigor or exactness in shaping the vowel and consonant sounds.

(2) *The lower jaw.* It is not possible to speak with much distinctness or volume if the mouth is kept closed. Good speakers or singers all open their mouths very freely. The size of the mouth depends on the lowering and raising of the lower jaw. As a general rule, in the making of the narrowest vowel sounds, the jaw should be dropped at least so far that





*c. Underwood & Underwood*



*c. Underwood & Underwood*

FIGURES 9, 10, 11, ILLUSTRATING OPEN MOUTH IN SPEAKING.

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1.1.1.1

a finger can be inserted between the teeth. Few people are troubled with opening the mouth too wide.

(3) *The teeth.* The teeth are helpful in making several of the consonant sounds (See consonant formations). By their hardness and position they serve also to make the vowel sounds more distinct. If the teeth are ill shaped, or apart, or missing, or replaced by a plate, well defined, pleasant sounds are made with difficulty.

(4) *The lips.* These also play an important part in the formation of both vowel and consonant sounds (See vowel formations and consonant formations). They should be active—in the utterance of the vowel sounds they should not stick to the teeth, but project a little; in the utterance of the consonant sounds they should be nimble and exact. The heavy, lifeless lips make mumbling, muffled sounds of no carrying power.

(5) *The cheeks.* These, being the walls of the mouth, have an important function in shaping the tonal column and sweetening the tone. They should not be inflated, or hollow, or flabby.

(6) *The hard palate.* The hard palate (Lat., palatum, roof) is the front portion of the roof of the mouth. It is the bony framework that separates the mouth from the nose. Its main function in speaking is to reflect the sounds from the voice box. A general rule for placing the tone can be laid down: mainly, to direct it against the hard palate. The hard palate contributes a considerable share in the formation of several of the consonant sounds (See consonant formations).

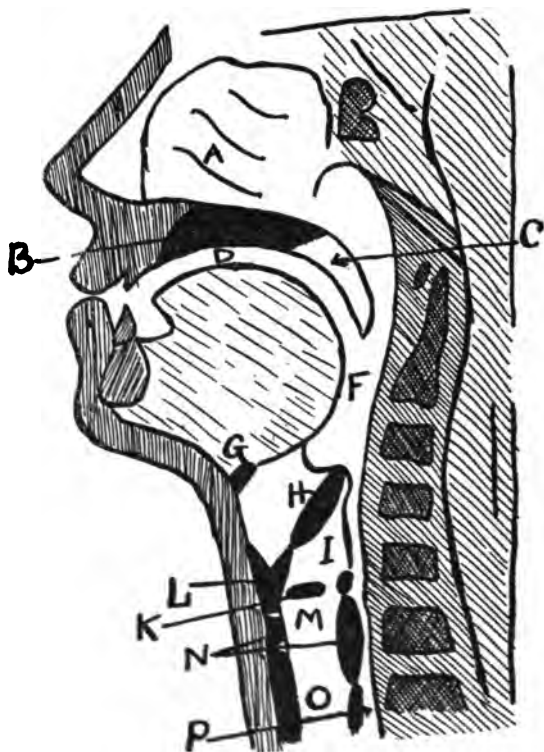


Diagram 13.—The Hard and Soft Palates, (with Related Parts. (Viebor).

- A. Nose
- B. Hard palate.
- C. Soft palate.
- D. Mouth.
- F. Upper Throat
- G. Hyoid Bone.
- H. Lid.

- I. Glottis
- K. Vocal cords.
- L. Adam's apple.
- M. Voice box.
- N. Signet ring.
- O. Windpipe.
- P. Gullet

(7) *The soft palate.* This is the back portion of the roof of the mouth. It is a movable curtain of muscular tissue, that can be made to close wholly or partially either the nasal or the mouth passage. It is raised and placed against the back of the upper throat, when the sound is to be ushered into the mouth; it is lowered and rests on the back of the tongue when the sound is to go by way of the nose. If the soft palate is in good health, one will ordinarily not have to pay any attention to it. But if it is out of order, it should

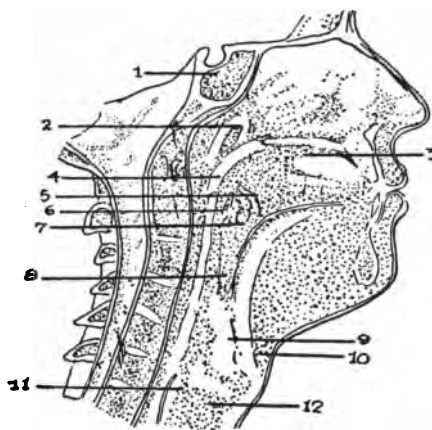


Diagram 13.—A Vertical Section through the Middle of the Face, Neck, and Upper Vertebrae.

- |                                      |                           |
|--------------------------------------|---------------------------|
| 1. Cavity in the skull.              | 7. The left tonsil.       |
| 2. Opening of left Eustachian tube.  | 8. Pharynx, or throat.    |
| 3. The hard palate.                  | 9. The epiglottis.        |
| 4. The soft palate.                  | 10. The hyoid bone.       |
| 5. Muscular wall in front of tonsil. | 11. Oesophagus.           |
| 6. Muscular wall behind the tonsil.  | 12. The cavity of larynx. |

(Walker's "Anatomy, Physiology and Hygiene," 1900. Allyn and Bacon.)

be given the proper care and exercise. It is supported by fleshy pillars, which arch up and run into it. In the middle of the arch the soft palate hangs down in the form of a small lobe. This is the uvula. When the pillars are weakened by straining or other abuse or illness, the uvula drops too much and the tone becomes nasal. Situated on each side, right where the pillars begin to arch, is a round body, of unknown use, known as tonsil. Sometimes the tonsils become enlarged by cold, and hinder speech. There are cases where they have to be removed and the uvula clipped, to remedy the defects of utterance. When the pillars are close together, the tone will be higher. Colds and tonsilitis can be partly avoided by nasal breathing; straining, by midriff breathing; nasality, by more thoughtful tone placing; shrillness and thinness, by practising on the orotund.

## VII. HEAD

42. *The bones of the head*, especially the forehead and cheeks, serve as a sounding board, and give clearness and ring to the tones. A cold will fill the many little passages and honeycombs with mucus, and thereby muffle the tones.

## CHAPTER FOUR

### CRITICISM

43. Criticism (Lat.-Gr., *κρίνειν*, to separate, distinguish, judge) is the act of judging the merits or faults of a performance. One who judges thus is called a critic. The standard, mark, or rule by which he judges is called a criterion. The general criterion of expression in reading is conversation, and of pronunciation is an up-to-date unabridged standard dictionary. Neither of these criteria is faultless, but there is nothing better. The reader as critic should not be satisfied in judging his work in a general way.<sup>51</sup> He has already done a good deal of that in connection with the study of his selection up to this point. He has felt that his tone was not conversational or that his pronunciation was not correct or distinct. Perhaps he has already been able to see in what details his conversation or his pronunciation was at fault. The object of the fourth principle of expressive reading is to get the reader to distinguish details, to point out exact merits or faults and their causes. He will have to view conversation from several standpoints—time, pitch, force and quality, and pronunciation likewise—enunciation, articulation, syllabication and accentuation, and each of these in turn from several standpoints. He should learn to measure his whole pro-

duct with the smaller criteria. Thus, instead of speaking about a reading as being good or poor, he can be more specific by speaking about the expression by itself and the pronunciation by itself. Again, instead of criticising the expression as a whole, he will be more definite by criticising its time or force or pitch or quality. Still again, instead of pointing out merits or demerits as to time, he will come closer to the matter by pointing the merits or demerits as as to rate, quantity, pause and rhythm. So also with regard to pitch, force and quality. Pronunciation is also too large a measure for convenient use. It is far better to concentrate one's criticism on only one of its four elements at a time—on enunciation or articulation or syllabication or accentuation. Again, for the beginner it is a wise plan to watch only one sound at a time until that sound is mastered. Time is saved and accuracy is gained in the long run by this method. In expression, for example, if one has detected his fault of time, and corrected it, he will in most cases incidentally have corrected also faults of pitch and force and melody. Or, if he has watched his pauses and corrected them, he will have perhaps corrected his rate, quantity, rhythm, pitch, force and melody. Habits of listening and discriminating are more easily formed by applying the smaller criteria, and one at a time.

#### SECTION ONE—CRITERIA OF EXPRESSION

44. Conversation is the best general criterion of expression, because it is the most natural form of oral



expression. Reference has been made to its many unnatural outgrowths. Granting this, we still know of no form of speech that is so natural and effective a mode of communication. It is also the most common mode. Reading and public speech, even singing, are only modifications of it. In conversation, the speaker utters thoughts fresh from his mind to suit the occasion. He is, with all his unnatural outgrowths, most natural and effective in conversation. Reading is a much more complicated process than conversation. The reader has first to get and assimilate the thoughts of another and then to give them as his own. The language is not his language. Even if it were his own production, the written language would tend to be more formal and less spontaneous than spoken language. In applying conversation as a general criterion of expression, it is sufficient to ask one's self if the passage read would be expressed that way in conversation. The modes of expression need not be identically the same, but as a rule quite the same. Conversation has thought grouping; reading, the same. Conversation has central ideas; reading, the same. Conversation discriminates between thoughts, feelings and purposes; reading, the same. Let the group, then, be spoken and thereupon read, and read and thereupon spoken. Let the emphasis be given to the central ideas when spoken and when read. In this way they can be compared and the right expression determined upon. Conversation and reading will thus be found to be quite the same. Reading is a more artistic form of intelligent conversation. Conversation will generally

be the more irregular; reading, the more formal. Sing-song is not true conversation nor true reading nor true song. It has grouping, but not thought grouping. It has emphasis, but not on central ideas. It does not discriminate. Criticism of the kind just mentioned and drill will break up sing-song. This, in brief, is the way to use conversation as a general criterion of reading. We now proceed to the more limited criteria—time, pitch, force and melody. These terms are in both popular and technical use. They apply to music, reading, conversation, all forms of speech, all sound. They are present, in some combination, in every utterance, but in criticism they must be treated separately.

#### (A) TIME

45. Time (A. S., cf. Dan., time, an hour. Cf. tide) has reference to the duration of sound. "Sound is the sensation produced on the organs of hearing, when any sudden shock or impulse, causing vibrations, is given to the air, which is in contact, directly or indirectly, with the ear."<sup>52</sup> Its source is always a vibrating body. Such a body vibrates only for a limited time. Time is a physical law of all sound. As a criterion of speech, it may be studied with reference to rate, quantity, pause and rhythm. Briefly stated, rate is the speed of utterance; quantity, the length of the sounds; pause, the length of the silences, or rests; and rhythm, the sum of quantity and pause, or the swing of the utterance.

## I. RATE

46. Rate (Fr.-Lat., *ratus*, reckoned) is the speed of utterance. A man is said to speak fast, or medium, or slow. Fast, medium, and slow are the common measures of rate. They are, of course, only relative terms. It would be unnatural for any one to read a message of dignity, reverence, despair, or meditation, in anything but slow rate; or a message of joy, haste, alarm, or fury in anything but fast rate. The character of the message is a factor in governing the character of the rate. The rate depends also upon the temperament and present mood of the man. He may be naturally slow of speech, even under excitement, or he may be fast even in deepest sorrow.<sup>58</sup> Still another factor that governs rate is the occasion—the listeners, their number, their ability to understand, the time at one's disposal, etc. The law of rate is subject to abuse. The unskilled reader reads all selections and every part of each selection in the same rate. He has the same rate for every occasion. He seems to be always in the same mood, and affected in the same way by every selection. By studying the perspective and details and by thoughtful drills on a conversational basis, he can break this senseless habit.

## II. QUANTITY

47. Quantity (Fr.-Lat., from *quantus*, how much) is the time value of syllables and words. Some syllables in pronunciation are short and some are long. So with words in speech. A syllable that is long usually contains the root idea of the word; a word that is

long contains the central idea of a thought group. It is a law of expression that the main idea is longer drawn out in utterance. Some sounds are naturally short and cannot be much prolonged without a drawling effect. On these, as well as on sounds that can be prolonged, the voice sometimes makes a circumflex inflection when it is necessary to prolong them. Quantity is a natural law both of conversation and reading. In conversation, a speaker holds the words that he considers emphatic, and the unemphatic words he trips lightly over. This is a natural way of speaking, because it reflects the natural way of thinking—from concentration to transition, from central idea to subordinate idea, thought group after thought group. This method promotes attention. It gives the listener a chance to judge what the speaker considers emphatic and what not. The expression of a thought by voice has been compared to the crossing of a stream.<sup>54</sup> The thought is the stream to be crossed. The central ideas are stepping stones. The foot rests longer on some stones than on others to insure safety, and moves rapidly between the stones. If some one (a listener) has to be helped over, greater care is exercised, more time is taken up. So the speaker moves easily or leaps quickly from central idea to central idea according to the distance to be crossed, and dwells on each, now briefly, now longer, according to need. Thus, it is clear that quantity is a natural law of expression. But it may be abused. Some readers find too many central ideas; others draw them out in a drawling way; still others give them a regularity of the clock tick (See

rhythm). A careful study of the perspective and details and drill will soon remove the faults.

### III. PAUSE

48. Pause (Fr.-Lat.-Gr., *παύσις* from *παύειν*, to make cease) is a temporary rest, or interval of silence. It is a thought punctuation mark, corresponding often with the grammatical marks, often not, and shows the larger and smaller divisions of thought. The place and length of pauses depend chiefly on the reader's grasp of the contents of a selection, and somewhat on his temperament and the occasion. Pause is a natural law based on physical and mental necessity. When one thinks, he also thinks collaterally, that is, backwards, forwards and around the thought he expresses. The pause arises from this collateral thinking. It affords the speaker or reader a chance to take breath and to concentrate his attention on the next thought, and the listener a chance to assimilate the thought just expressed. To pause is a perfectly natural thing to do in conversation, no matter what a man's temperament or mood, no matter what his message, no matter what the occasion. The only difference in this regard between conversation and reading is, that reading demands fewer and more regular pauses. Unskilled readers make very few or meaningless pauses. They do not pause between groups, except at great intervals; they pause in the middle of a phrase or word; they pause always just so long or so short. The remedy is to study the perspective and details and to drill.

## IV. RHYTHM

49. Rhythm (Fr.-Lat.-Gr., *ῥυθμός*, measured motion, from *ῥεῖν*, to flow) is the swing, or harmonious flow, of sound, produced by the division of time into measures of more or less uniform length through a recurrent variation of stress on words or syllables. The measures may be small or large—sound compared with sound, or group of sounds compared with group of sounds. Sidney Lanier<sup>55</sup> distinguishes, for example, six different rhythmic groups in English poetry: the syllable, the foot, the phrase, the verse, the stanza, and the poem. Thus, one can speak about the rhythm of the poem, of the stanza, or of any smaller unit. Rhythm also is a natural law. Consider the rhythmic movements in nature—the revolutions of the heavenly bodies, the movements of the tides, the procession of the seasons, the beating of the pulse, the breathing and walking and thinking of man.

“Deep in the world heart  
Stands its foundations.”<sup>56</sup>

It is said to be the widest artistic instinct of man.<sup>57</sup> After a careful survey of almost all the primitive music known, Wallescheck<sup>58</sup> concludes that the rhythmic sense is the physical source of music. For this reason the drum, rattlebones and other instruments that mark off and accentuate time, have a peculiar fascination for the savage. Among civilized peoples, too, marches and waltzes will always be popular. It is the natural tendency to rhythm that is the chief factor in the sing-song of the reader and the pulpit tone of the

preacher. Besides being natural to swing along with regular beat, it is much easier than to move irregularly. One can pronounce words with regular beat without giving the words any close attention. As soon as one begins to discriminate between the ideas in the words the beats get more irregular. Rhythm is a necessary law in both cases, in mere utterance and in discriminative utterance. It gives both body and mind an order in which to work and rest, as the rhythm consists of two parts, a heavy and a light part, a part in which there is tension and a part in which there is relaxation. The natural rhythm is the easier to give, because it does not absolutely require thought exertion. The logical rhythm is the easier to 'listen to, because it does not require much thought exertion to get the thought distinctions. The logical rhythm should be carefully observed wherever the meaning is more important than the form, wherever thoughts, feelings, purposes, are to be distinguished. The natural rhythm does not distinguish, though it may please and have a lullaby effect. The best way to overcome the tendency to sing-song is to analyze carefully the grouping and central ideas in the light of the perspective and to drill on reading first in a conversational tone and then in a tone modified to suit the occasion. As rhythm is the sum of quantity and pause, the reader should first understand their nature.

#### (B) PITCH

50. Pitch (O. Fr., *pic*, a high place, peak) has reference to the shrillness of sound. Pitch, like time, is a physical phenomenon of all sound. In time was

noted how long a vibration is. When the number of vibrations is small, the pitch is low; when great, the pitch is high. The fastness depends on the wave length. There is a limit to the hearing capacity, varying with the individual. "According to Helmholtz, there must be at least thirty (30) vibrations per second to produce a continuous sound, and when the number exceeds thirty eight thousand (38,000) it becomes inaudible. Other experimenters have placed the limits at sixteen (16) and forty one thousand (41,000). Most musical sounds are comprised between twenty seven (27) and four thousand (4,000) vibrations per second."<sup>59</sup> On the organ the deepest note is the C of sixteen (16) vibrations per second given by the thirty-three (33) foot open pipe... The highest note is the same as the highest A of the piano. Thirty-four hundred eighty (3,480) vibrations per second."<sup>60</sup> The hearing range is, then, within eleven octaves. The human voice has still narrower limits, varying with the individual. The greatest extremes for all voices is nearly six octaves—from C of thirty-two (32) vibrations (second octave of audible sound) to C of two thousand forty-eight vibrations (2,048) vibrations (seventh octave of audible sound), or, in other words, from lowest C to next to the highest C on the piano. One octave is a good speaking compass; two, a good singing. A few singers (Sessi, Catalini, Farinelli, Bastardella) have had a range of three and a half octaves. Pitch will be further considered under the topics: degree of pitch, or pitch proper, inflections, skips and melody.



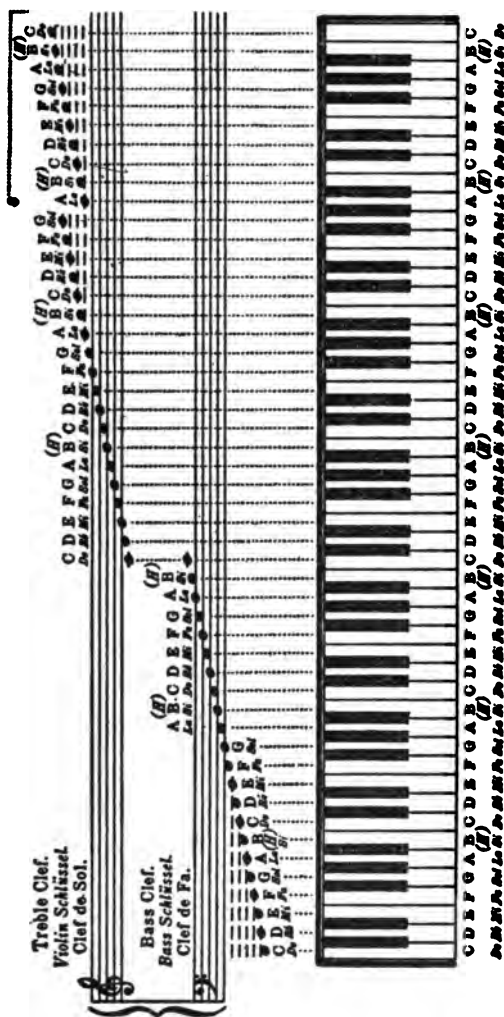


DIAGRAM 14. LIMITS OF PIANO (C<sup>2</sup> to C<sup>9</sup>).

(From Louis Kohler's "Practical Methods for the Pianoforte," 1)

C <sup>1</sup> = 16 vibrations.	C <sup>9</sup> = 4,096 vibrations.
C <sup>2</sup> = 32 vibrations.	C <sup>10</sup> = 8,192 vibrations.
C <sup>3</sup> = 64 vibrations.	C <sup>11</sup> = 16,384 vibrations.
C <sup>4</sup> = 128 vibrations.	C <sup>12</sup> = 32,768 vibrations.
Limit of Hearing, C <sup>1</sup> to C <sup>12</sup> = 11 octaves.	Limit of good individual voices, 2 octaves.
Limit of Piano, C <sup>2</sup> to C <sup>9</sup> = 7 octaves.	Limit of best individual Voice, 3 1/4 octaves.
Limit of Human Voice, C <sup>2</sup> to C <sup>8</sup> = 6 octaves.	

## I. DEGREE

51. Degree of pitch, or simply pitch, relates to the high or low of the voice and to the position of any given sound on the scale. Some voices are naturally high, and others, low according to the lengths and densities of the vocal cords. Some voices have a wide range, and others, a narrow, according to the flexibility of the vocal cords. In singing, voices are grouped according to the degree of pitch, into three general classes: low (bass in the male voice, alto in the female), medium (barytone in the male, mezzo-soprano in the female), and high tenor in the male, soprano in the female. These classes—low, medium, high—are natural divisions also of the speaking or reading voices. The reader should know to what class his voice belongs, and should drill to increase its range, lower or higher, or in both directions. The character of a selection or occasion often requires a greater range and flexibility than the reader already possesses. A message, for example, of despair, melancholy, pathos, vastness, adoration, or amazement, seeks a lower range; while one of exultation, enthusiasm, rage, or terror, seeks a higher. The ordinary is expressed in medium pitch. These terms, to be sure, are only relative. Thus, reverence is expressed by a reader at one time in low tones, at another, in very low; courage he expresses now in almost a medium pitch and then again in a very high pitch. The occasion also influences the pitch. If the audience is large, or the speaker finds that he cannot make himself heard, he instinctively raises his pitch above his natural key.



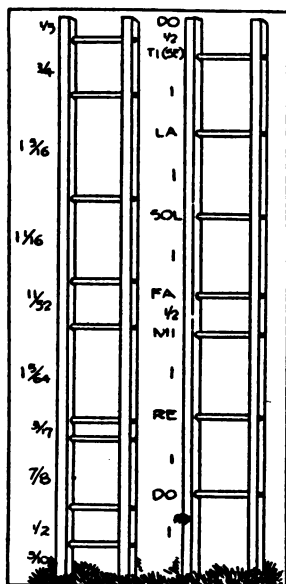


Diagram 16.—A speaking and singing scale.

This tendency is abused.<sup>61</sup> This abuse of the law of pitch and other abuses, may be remedied by a proper study of perspective, details and drills. Careful attention to articulation would give the voice greatest carrying power, so that the pitch would not have to be raised much, if any, on account of the occasion. "An easy way to make sure of striking a natural tone is to preface what one is about to read with one or two extemporaneous sentences, and then to go directly from one's own language to that of the author."<sup>62</sup> Besides having reference to the place of the voice on the general scale, pitch has reference also to the place of each sound on the scale. The scale (Lat., *scala*, a ladder) in speech differs from that in music in two particulars: in the intervals between the tones and in the quality of the tones. The musical scale is a ladder composed of whole steps (whole tones) and half steps (semitones); it never employs anything smaller than a half step. The speech scale employs almost any fraction of a step. This makes it very hard even for a keen, practised ear, to note the exact shades of tone in speech, and impossible to represent them by the present musical notation, which has no way of representing notes smaller than the half step. Lanier estimated "that at least four fifths of the tones actually used by the speaking voice in its tunes are incapable of expression by the musical system of notation." Yet, in spite of the difference between the two scales, the reader will find it convenient to use the musical scale in approximately locating his speech sounds as well as his compass. The quality of the tones of music pre-

sent a marked difference from those of speech. Musical tones begin, continue and end on the same plane of pitch; speech sounds begin on one plane and fade away, more or less perceptibly and rapidly, upon another plane, higher or lower. "Much of the so-called

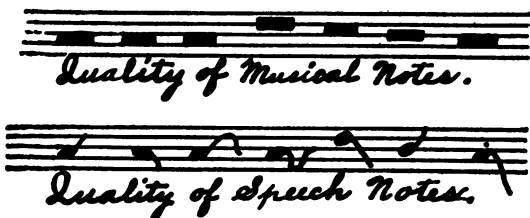


DIAGRAM 17

sing-song style of reading and speaking is due to the use of song-notes instead of speech notes."<sup>63</sup> It is not necessary that the reader should learn the musical scale in order to train his ear to detect the many shades of speech tone, that he may read well, but it is advisable. The capacity of the ear for such training is shown by the progress of music to be truly remarkable. Some knowledge of the scale would open up to the reader critic new avenues of delight and benefit. The remedy for the abuse of the musical tones in reading is to go back to conversational tones—so much the reader must be able to do. To do this, he must study the perspective and details and drill.

## II. INFLECTION

52. Inflection (Lat., *inflexio*, from *in*, *in*, and *flectere*, to bend) is the slide of the voice from one point of pitch to another. Inflection is a change of pitch.

It is a physical and a mental necessity. Prolonged sameness of pitch tires the ear and stupifies the mind; change rests and quickens. Sameness of pitch is idiotic; change, discriminates. Change of pitch tells of change of thought and feeling and purpose; change of thought and feeling and purpose result in a change of pitch. The main changes of pitch are of direction and of interval. The direction may be up or down.

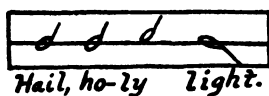


Diagram 18.—Up and down inflections. (Fulton)

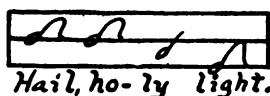


Diagram 19.—Circumflex inflections. (Fulton)

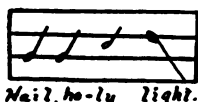


Diagram 20.—Too long intervals — mouthing style. (Fulton).

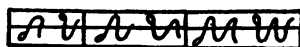


Diagram 21.—Examples of circumflex inflections.

The up, or rising, inflection indicates question, appeal, doubt, incompleteness, the down, or falling indicates assertion, command, certainty, completeness. A third inflection, called wave, also circumflex, is a combination of the other two, of several forms, each indicating some form of complexity, antithesis, double meaning—pathos, triumph, sublimity, determination, surprise, sarcasm, insinuation. The wave is also used to prolong the quantity (See quantity). The interval may be short or long. Ordinary unemotional language

is uttered within the limits of a fifth (from do to sol) on the musical scale. Greater intensity and purpose will produce greater intervals. The law of inflection is much abused. One reader has that meaningless monotone. Another lets his voice rise and fall in

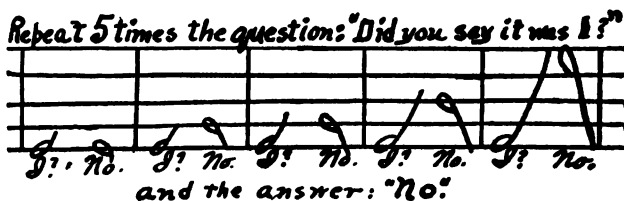


DIAGRAM 22. INTERVALS OF INFLECTION.

wave-like precision, just so high and just so low. Another lets his voice out beyond the bounds of habit, and has no control over it. The remedy lies in studying the perspective and details and drilling.

### III. SKIP

53. A skip is a leap of the voice from one point of pitch to another. The skip also is a change of pitch. It differs from the inflection in that it is a change between the words and syllables instead of on words and syllables. It accompanies and reinforces inflection. It may be up or down, short or long, according to the kind and intensity of the message and the reader's mental state. The unskilled reader shows the same tendency to make his skips uniform as he





DIAGRAM 23. SKIPS (FULTON)

does with respect to inflections, or pauses, holds (quantity), etc. The remedy is to get at the meaning of the selection and to drill.

#### IV. MELODY

54. Melody (Fr.-Lat.-Gr., *μελῳδία*, singing), called also air or tune, is the succession of the inflections and skips in an utterance. It has the characteristics of these—monotonous, if they are monotonous; varied, if they are varied. Inflections and skips are the results of certain thoughts, feelings and purposes. Melody, being composed of inflections and skips, is, of course, the result of the same thoughts and feelings and purposes. This is the law of speech melody. The musical melody is somewhat different in its relation to the message, singer and occasion. The singer finds the musical melody already composed and the words wedded to it, but the speaker or reader must make his melody impromptu, perhaps unconsciously. The musical melody is regular, artistically planned, carefully thought out; the speech melody is irregular, the result of discriminative thought, intensity of feeling and will. The irregular speech scale and the mixed speech sounds are elements which add to the irregularity of the speech melody, while the regular musical

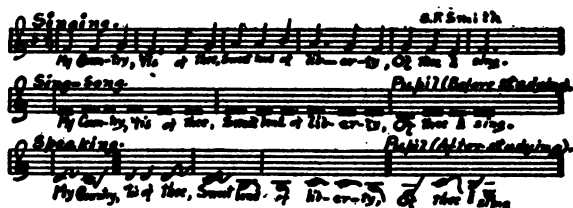


Diagram 24. Melody of Song, Sing-Song and Speech.

Melody of Song is definite and easy to reproduce exactly.

Melody of Sing-Song is quite definite and quite easy to reproduce.

Melody of Speech is indefinite, impossible to represent accurately and hard to reproduce.

scale and the pure musical sounds add to the regularity of the musical melody. The two melodies are, therefore, quite distinct and logical. There is another melody which is neither distinct nor logical—the sing-song melody. The laws of both musical and speech melody are abused in the sing-song melody. This latter resembles the musical melody in that it is regular, but differs from it in that it is not worked out on an artistic plan, after careful thought. It resembles the speech melody in that it is made up as the speaker or reader utters his thought, but differs from it in that it is not the result of discriminative thought, but is only a general feeling of the main trend of thought, but differs from it in that it is not result of discriminative thought, but is only a general feeling of the or a habitual manner of utterance during reading. The remedy for the sing-song melody is to study the perspective and the details and to drill.

## (c) FORCE

55. Force (Fr.-Lat., *fortia*, strength) has reference to the loudness of sound. This is also a physical element of all sound. Time consists in how long a body vibrates; pitch, in how fast; force in "how far to one side and the other its swing, or 'excursion,' is extended . . . The measure of farness is therefore the measure of the force; and, of course, the impression on the ear when the vibrations reach it, 'will be more intense according as they are more forcible.'" <sup>64</sup> The loudness of the voice depends mainly upon the force of expiration. Force will be considered more in detail from three standpoints: degree, manner and stress.

## I. DEGREE

56. The degree of force is the intensity with which the sounds are sent forth by the vocal organs. Three degrees may be noted, subdued, medium and full,—resulting in three degrees of loudness: soft, medium and



DIAGRAM 25. DEGREES OF FORCE.

loud, ranging from whisper to shout. These are, of course, relative terms. The degrees of force are regulated by the character of the message, the speaker and the occasion. Passages of solemnity, gentleness,

tranquility and secrecy, for example, are expressed with subdued force; ordinary conversation, with medium force; great earnestness, courage, terror, anger, etc., with full force. A man of great vitality and will is naturally more forcible than a weak, timid and cautious man. No one is equally forcible at all times, not even in the expression of the same piece. A large audience and an important occasion inspires force. The law of exerting the right degree of force is much abused. Passages of the greatest fervor and appeal are read with the greatest lifelessness and disinterestedness. Or, they are read with a great deal of noise, but little animation and earnestness. The remedy is simply to study the perspective and details, and drill. When the reader gets to understand the selection and becomes stirred up by its message and anxious to make some one else stirred up, then he will apply the right degree of force in the right place.

## II. MANNER

57. The manner of application of force is the way in which a sound is begun and ended. There are three such ways: the effusive, the expulsive and the explosive. The effusive (Lat., *ex*, out, and *fundere*, to flow) begins smoothly, continues smoothly, and ends smoothly. "It is heard in nature in the plaintive notes of the dove, the moaning wind, the roar of the cataract . . .



DIAGRAM 26. EFFUSIVE MANNER.

the mournful howl of the dog, the moan of a child, the groan of a man in sorrow." The expulsive (Lat., ex, out, and pellere, to drive) begins abruptly and ends gently. "It is heard in the babbling brook, the chatter of birds, the prattle of children, and in the ordinary unemotional conversation of all peoples in all languages." The explosive (Lat., ex and plaudere, to applaud) begins very abruptly and ends very abruptly. "It is



DIAGRAM 27. EXPULSIVE MANNER.

heard in the sudden peal of thunder, the report of a gun, the crack of a whip, the stroke of a hammer, the clapping of hands, and the piercing laughter of children."<sup>65</sup> Each way of applying force has its natural use and limitations. Any message of gentleness



DIAGRAM 28. EXPLOSIVE MANNER.

or solemnity belongs to the effusive; of strong animation or earnestness, to the explosive. The expulsive occupies mid-ground. There is not much of a tendency to abuse the explosive, because it requires a great deal of physical strength. On the other hand, the tendency towards the effusive is very great, be-

cause it requires so little strength, and especially because the reader does not study the perspective, details and drills properly. Sing-song is most frequently effusive.

### III. STRESS

58. Stress (Abbreviated from distress, Fr.-Lat., *distinguer*, to draw asunder) is the location of special force on some sound or sounds uttered. The locations are six: on the beginning (called radical stress), on the end (end, or final stress), on the beginning and the end (compound stress), on the middle (medium



Diag. 29	Diag. 30	Diag. 31	Diag. 32	Diag. 33	Diag. 34
Radical	Final	Compound	Medium	Thorough	Inter-
Stress	Stress	Stress	Stress	Stress	mittent
					Stress

stress), on all parts equally (thorough stress), on parts periodically, or intermittently (intermittent stress). Radical stress is heard in the sound of a cough; medium, in a whine; final, in a growl; compound, in a taunt; thorough, in a call; intermittent, in a prolonged wail. Stress is a natural law. It has already been shown that speaker or reader naturally dwells on the central idea of a thought group. It is just as natural for him to apply more force to the central idea. Now, the central idea may be one word, several words, or only a part of a word. But whatever is the central idea in his mind will be the location of the

reader's force. Any change of location will change the meaning; any change of meaning will change the location. This law is much abused. In conversation, all the stresses come naturally, the radical from expressing distinctness, determination, anger, etc.; the medium, solemnity, courage, fervor, etc.; the final, sternness, obstinacy, peevishness, etc.; the compound, sarcasm, contempt, surprise, etc.; the thorough, command, rapture, high wrought feeling, etc.; intermittent, pain, great grief, deep pity, etc. In reading there is a great variety of misapplications. By careful study of perspective and details and conscientious drilling, it is possible to read naturally in this regard.

#### (D) QUALITY

59. Quality (Fr.-Lat., *qualitas*, sort) has reference to the composition of sound. It is a fourth physical law of sound. A stretched string, for example, may be set into vibration as a whole, or it may break up into segments, each of which vibrates as an independent string. This is true of all sounding bodies. The sound heard from the vibrating body will not be simple unless it vibrates only as a whole. Nearly every sound is complex. It consists of the sound of



DIAGRAM 35. HARMONICS

the whole vibrating, which is the lowest tone, called the fundamental tone, and of the parts vibrating, which are higher tones, called overtones, or partials, and sometimes harmonics. In the case of strings the division will be into two, three, four, five, etc., equal segments, with vibration frequencies two, three, four, five, etc., times the fundamental, and overtones are therefore an octave, an octave plus a fifth (or a twelfth), a double octave, two octaves plus a major third, two octaves plus a fifth, etc.<sup>66</sup> The pitch of a sound is reckoned from its fundamental tone; the quality, from the number and strength of the overtones. As many as sixteen overtones have been detected in a bass voice. "A musical tone is pure quality blended with a moderately loud series of the upper harmonics to about the sixth partial. If only the un-even partials are present, it is nasal. If partials higher than the sixth or seventh are distinctly felt, the quality is cutting and rough. If the original tone is not strong enough, as over against the upper partials, the quality is poor or empty. If the latter are entirely absent, the tone lacks character and expression. If they are properly predominated over by the original tone, the quality is rich and full."<sup>67</sup> How it is possible for the voice to express so many different qualities and to improve its quality has already been treated (See resonators). Two special types remain to be considered: timbre and color.

#### I. TIMBRE

60. Timbre (Fr., *timbre*, stamp. Cf. *timber*, wood) is the individual quality of a sound, due to the



peculiarity of the material and structure of the instrument making it. The vocal instrument has been compared to a flute, a hautboy, a trombone, a bird-catcher's call, a harpsichord, and a reed organ.<sup>68</sup> Still, between the sound of the voice and any of these instruments the ear can easily distinguish. The fact is, that no two classes of instruments are identical in sound, because they are not identical in material and structure. Not even two instruments of the same class can produce identical sounds. One violin is worth a dollar, while another cannot be bought for a thousand, because it has a different sound. The differences between voices are still more striking. Like faces, they tell of sex and age and nationality and family and general disposition and culture. We recognize each other in the dark by the timbre of the voice. We know each other over the 'phone. Even the sheep knoweth the shepherd's voice.<sup>69</sup> In reading, every one should have his natural timbre. This timbre is disguised in sing-song and imitation. The remedy is to get down to one's conversational basis. But here it should be remembered that it is possible for the vocal instrument to get out of shape just like other instruments of music. Hence, so many worn-out vocal cords, so much nasality, twang, hollowness, etc. By taking care of one's body, especially the vocal organs, and by drilling, not only can the voice be preserved for a long time, but its timbre also can be improved a great deal.

## II. COLOR

61. Color (Fr.-Lat., color, a tint) is the individual quality of a sound, due to the peculiarity of the

thought, feeling, and purpose of its utterance. A word is spoken in a certain time, pitch, force and timbre and conveys a certain impression. Again, it is spoken in exactly the same time, pitch, force and timbre, but it conveys a very different impression. The difference of impression is due to the difference of color. The color is different, because the thought, or feeling, or purpose, is different. By color every shade of thought or feeling or purpose can be expressed. "The baseness or the nobility of passion finds a tell-tale there. Steadiness of purpose, glow of earnestness, firmness of faith, outreach of sympathy, a will to conquer, calmness of selfpoise, freedom of unfettered action, are manifested with remarkable clearness in the coloring of the vocal tone." <sup>70</sup> Every voice has a color for ordinary situations and several others for the extraordinary. The ordinary color is called normal (Lat., *norma*, a carpenter's square, a rule) It is made with the resonance in the upper throat and back part of the mouth. Elocutionists recognize as many as seven other colors—*orotund*, *oral*, *aspirate*, *guttural*, *pectoral*, *nasal* and *falsetto*. The *orotund* (Lat., *os*, mouth, and *rotunda*, round) is a very full tone. Its resonance is mainly in the upper part of the chest. It expresses large and grand thoughts and feelings—awe, sublimity, courage, ecstasy. The *oral* (Lat., *os*) is a very thin and weak tone. Its resonance is in the front of the mouth. It expresses weakness and timidity. The *aspirate* (Lat., *aspirare*, to breathe) is a partial, or complete, whisper. Its resonance varies. It expresses fear, secrecy, restraint. The *guttural*

(Fr.-Lat., guttur, a throat) is a harsh tone. Its resonance is in the upper throat, cramped. It expresses hatred, horror, scorn. The pectoral (Fr.-Lat., pectus, a breast) is a deep and hollow tone. Its resonance is in the lower part of the chest. It expresses gloom, deep solemnity, deepest reverence. The nasal (Fr.-Lat., nasus, a nose) is a twangy tone. Its resonance is in the nasal cavities. It expresses laziness, drollery, sneering. The falsetto (It.-Lat., falsus, false) is a shrill and penetrating tone. Its resonance is in the upper part of the upper throat and the head. It expresses excitement, fright, lack of control. These are the eight standard colors of vocal expression. Their use depends mainly on the character of the message to be expressed and partly on the taste of the reader and the needs of the occasion. In sing-song there is a sameness of color, which levels all distinctions of thought, feeling or purpose. Conversation supplies the best model for coloring. A faithful study of perspective and details and thorough drills are the only sure means of removing faults of color.

#### SECTION TWO.—CRITERIA OF PRONUNCIATION

62. An up-to-date standard dictionary is the best general criterion of pronunciation. It is not an absolute standard, because of the growing nature of language, the wide use, the peculiarities of localities, climate, and race, the limitations of editors, the differences between authorities, the artificiality of the standard language, etc. The dictionary is merely a record book of the preferable use at the time of its

writing. It is a convenient guide, and, in so far as it helps to check sudden changes in the fashion of pronunciation, it deserves the growing respect given to it. The reader should test his pronunciation by it whenever he is in doubt. In order to be more exact in pointing out his faults or correcting them, he should become thoroughly familiar with the four elements of pronunciation: enunciation, articulation, syllabication and accentuation.<sup>71</sup> If his pronunciation is faulty, he should locate his faults and their causes and drill daily and systematically.

#### (A) ENUNCIATION

63. Enunciation (Lat., *enuntiare*, from *ex*, out, and *nuntiare*, to tell) is the utterance of the vowel sounds. By his utterance of the vowels one reveals at least his race or section of country. Brogues and dialects differ from the standard chiefly in the vowel sounds.<sup>72</sup> Every student will have a fight on his hands to overcome the enunciations peculiar to his locality. If he is of foreign birth or parentage, he will have a still harder task to overcome the enunciations peculiar to his mother tongue. In almost every case he has to pay particular attention to enunciation, especially the sounds which are new or different. Apart from the tendency to substitute the sounds of one's native language or locality for the sounds of a new language or the standard form of his own language, the reader finds many things that are apt to unsettle his enunciation. The standard is uncertain and changeable. The vowel representations are illogical. There are many

more vowel sounds than vowel letters, just how many vowel sounds deserving to be called standard being unsettled. One sound may be represented by several letters or combinations of letters. One letter may represent several different sounds or, in a few cases, several combinations of sounds. Silent letters are of very frequent occurrence.<sup>78</sup> Various systems of markings are used to distinguish between the different sounds of each vowel letter, but the same mark often represents several sounds, and the same sound is often represented by several marks. In the majority of cases the word as spelt does not at all represent the word as now spoken. Changing the spelling for every generation would never be tolerated. Phonetic spellings used to show the vowel sounds lead to habits of misspelling. It is plain that the mechanical features of English enunciation are rather complicated. The reader should master the notation of his dictionary, the sounds and their key words, their formations, their tendencies, their equivalents, and the sounds in detail for each vowel letter. If he is a foreigner, he should compare the sounds in his language with the sounds in the English language, and pick out for special study the sounds in the English language which are not found in his language and other sounds which are more or less difficult. He might take one sound a week, or one a month, and concentrate his attention on listening to others and to himself. He should have a pocket note book for words illustrating the correct and incorrect utterance of each sound studied.

## I. VOWEL NOTATION

64. The following is the notation used in Webster's "International Dictionary" and works based on it:

(1) A bar (—), or macron, placed above a, e, i, o, u, y and oo, represents the regular long sounds; placed below e, it represents a long sound.

(2) A dotted bar (—̣), placed above a, e, i, o, u and y, represents in some unaccented syllables an obscure long sound.

(3) Two sounds (.), placed above e and i, represent a long sound; placed below a, o and u, they represent a long sound.

(4) A caret (^), or circumflex, placed above a, e, o, and u, represent a long sound; in some unaccented syllables it represents an obscure short sound.

(5) A wave (~), or tilde, placed above e, i and y, represents a long sound; in some unaccented syllables it represents an obscure short sound.

(6) A breve (˘), placed above a, e, i, o, u, y and oo, represents the regular short sound.

(7) One dot (.), or a semi-diaeresis, placed above a, o and u, represents a short and sometimes in unaccented syllables an obscure short, sound; placed below a, o and u, it represents a short sound.

(8) An italic (*a*, *e*) represents in some unaccented syllables an obscure short sound.

(9) An apostrophe ('), substituted for a vowel, represents an obscure short sound, or a mere glide of the voice.

(10) A diagonal line (/), placed through a letter, represents that it is silent.

## II. VOWEL SOUNDS

65. Vowel sounds are either simple or compound. Two of the compounds—oi and ou—are usually called diphthongs (Lat.-Gr., *δίφθογγος*, from *δύς*, twice, and *φθόγγος*, sound) to indicate their compound character. Many have noticed that four other sounds—the regular long a, e, i and u—are also diphthongal, the first three beginning with a long simple sound and gliding into a light short simple sound, and the last beginning with a light short simple sound, and gliding into a long simple sound. Rush called attention to the fact that other sounds regarded as simple were really diphthongal. It should be noted that the lighter part of these diphthongs is much lighter than in those sounds which are plainly compounds. For convenience, only six sounds will be regarded as compounds in the following classification. A reader will find it profitable to learn the sounds in the order here given, and always to think of them in this order. The principle of the classification is, that the sounds shall be given in the order they are formed in the mouth, beginning at the front and going backwards (See vowel formations). The vowel sounds are given herewith:<sup>64</sup>

## LONG

- (1) ē, as in ēve
- (2) ā, as in sen'āte
- (3) ā, as in cāre
- (4) ā, as in fāther
- (5) ā, as in wāll
- (6) ō, as in ōbey'
- (7) ōō, as in fōōd
- (8) ū, as in ūrn

## SHORT

- ɪ, as in ɪll
- ē, as in ēnd
- ā, as in ām
- ō, as in ōdd
- ū, as in ūp
- ō, as in ōbey'
- ōō, as in fōōt
- ū, as in mur'mūr

## COMPOUND

- (9) ē + ɪ = ā, as in āle
- (10) ā + ɪ = ɪ, as in ɪce; ɪ, as in ɪde'a, obscure long
- (11) ā + ɪ = oi, as in oil
- (12) ā + ōō = ou, as in out
- (13) ā + ōō = ō, as in ōld
- (14) ɪ + ōō = ū, as in ūse, ū as in ūnite', obscure long

The foreign student should start with the sounds of his native tongue. For example, the acknowledged standard vowel sounds in Norwegian, German and French are as follows:

## NORWEGIAN

## LONG

- (1) i, as in gid
- (2) e, as in se
- (3) æ, as in bræ
- (4) a, as in fader
- (5) aa, as in maa
- (6) o, as in god
- (7) u, as in nu
- (8) ö, as in smör

## SHORT

- i, as in min
- e, as in et
- æ, as in mænd
- a, as in fadder
- aa, as in maatte
- o, as in ost
- u, as in gut
- ö, as in höst

## NORWEGIAN SIMPLE SOUNDS NOT IN ENGLISH

- (15) y, as in by                      y, as in byg
- (16) No equivalent                  No equivalent

## COMPOUND

- (9) e + i, as in seil                  (12) No equivalent
- (10) a + i, as in vaie                (13) No equivalent
- (11) o + i, as in hoi                (14) No equivalent



## NORWEGIAN COMPOUND SOUNDS NOT IN ENGLISH

- (17) ö + ĩ = öi, as in hōi  
 (18) ö + öö = au, as in haug

## GERMAN

## LONG

- (1) i, as in Dieb  
 (2) e, as in Seele  
 (3) ā, as in Bär  
 (4) a, as in Bahn  
 (5) No equivalent  
 (6) o, as in Moos  
 (7) u, as in gut  
 (8) No equivalent

## SHORT

- i, as in Kind  
 e, as in Welt  
 No equivalent  
 a, as in Banner  
 No equivalent  
 o, as in Sonne  
 u, as in Hund  
 No equivalent

## GERMAN SIMPLE SOUNDS NOT IN ENGLISH

- (15) ü, as in Thür                      ü, as in Bündel  
 (16) ö, as in König                    ö, as in Dörfer

## COMPOUND

- (9) No equivalent for ā, as in ale.  
 (10) ai (ei), as in Kaiser, Eis.  
 (11) eu (äu), as in Deutch, Bäume.  
 (12) au, as in Haus.  
 (13) No equivalent for ō, as in ōld.  
 (14) No equivalent for ū, as in ūse.

## FRENCH

LONG	SHORT	NASALIZED
(1) i, as in vive . . .	i, as in pique . . .	_____
(2) e, as in été . . .	No equivalent . . .	_____
(3) ɛ, as in père . . .	ɛ, as in est . . .	ẽ, as in fin
(4) a, as in âme . . .	a, as in pas . . .	ã, as in tan
(5) ɔ, as in tort . . .	ɔ, as in homme . . .	õ, as in bon
(6) o, as in chose . . .	o, as in autre . . .	_____
(7) u, as in tour . . .	u, as in goutte . . .	_____
(8) œ, as in heure . . .	œ, as in je . . .	œ̃, as in brun

## FRENCH SIMPLE SOUNDS NOT IN ENGLISH

(15) y, as in sûre . . .	y, as in suc . . .	_____
(16) ø, as in creuse . . .	ø, as in peu . . .	_____

The student should note the sounds which are the same or nearly so in his native tongue and in English (For example, the English short sounds are as a rule shorter than their Norwegian equivalents, and the English vanish in compounds is much shorter than the Norwegian). He should also note what sounds are not found in English and what are not in his own language. He should learn the English representations for his native sounds.

## COMPARISON OF VOWEL SOUNDS IN FOUR LANGUAGES

No.	Websterian symbols	International phonetic symbols	Key word in English	Key word in Norwegian	Key word in German	Key word in French
SIMPLE VOWEL SOUNDS						
1. (Long)	ē	i	ēve	gid	Dieb	vive
1. (Short)	ɪ	—	ill	min	Kind	pique
2. (Long)	ā	e	sen'āte	se	Seele	parler
2. (Short)	ē	—	ēnd	et	Welt	—
3. (Long)	ā	ɛ	cāre	bræ	Bär	père
3. (Short)	ă	—	ām	mænd	—	est
3. (Nasalized)	—	ĕ	—	—	—	fin
4. (Long)	ā	ɑ	fāther	fader	Vater	âme
4. (Short)	ō	a	ōdd	fadder	Banner	pas
4. (Nasalized)	—	ā	—	—	—	tan
5. (Long)	ā	ɔ	āll	maa	—	tort
5. (Short)	ū	o	tūp	maatte	—	homme
5. (Nasalized)	—	ō	—	—	—	bon
6. (Long)	ō	o	ōbey'	god	Moos	chose
6. (Short)	ō	—	ōbey'	ost	Sonne	autre
7. (Long)	ōō	u	fōōd	nu	gut	tour
7. (Short)	ōō	—	fōōt	gut	Hund	tout
8. (Long)	ū	œ	ūrn	smør	—	heure
8. (Short)	ū	ɔ	mur'mār	höst	—	je
8. (Nasalized)	—	œ	—	—	—	brun
15. (Long)	—	y	—	by	Thür	sûre
15. (Short)	—	—	—	byg	Bündel	suc
16. (Long)	—	ø	—	—	schön	creuse
16. (Short)	—	—	—	—	Dörfer	peu

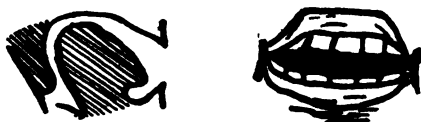
## COMPOUND VOWEL SOUNDS

9.	ē	āle	seil	—	—
10.	ɪ	Ice	vale	Kaiser	—
11.	oi	oil	hoi	Deutsch	—
12.	ou	out	—	Haus	—
13.	ō	ōld	—	—	—
14.	ū	ūse	—	—	—
17.	—	—	hūl	—	—
18.	—	—	haug	—	—

## III. VOWEL FORMATIONS

66. The following is a brief description of the formations of the vowel sounds. The reader should by means of a mirror ascertain for himself the action of the vocal instrument in the formation of each sound. The foreigner should note what sounds correspond to sounds in his language and what are new.

(1) ē, as in ēve. The voice box is raised. The front of the tongue is almost as high as it can go without closing the vowel passage. The vowel passage is only a narrow slit between the back part of the hard palate and the tongue. The lower jaw is drawn slightly forward. The lips are open and drawn to the sides as in a smile. The teeth are plainly seen. It is described as high-front-narrow. High refers to the position of the tongue in the mouth. Front refers to the part of the tongue chiefly engaged in forming the sound. Narrow is a relative term, applied to all



DIAGRAMS 36 AND 37

Formation of ē and ĭ

Mouth and lips

the long sounds, because the muscles are more tense and the vocal passage narrower than in the formation of the short variants. The corresponding term for the short sounds is wide.

ĩ, as in ĩll. This is a variant of ě. It has about the same quality. It may be a trifle shorter and flatter, as the vowel organs are less tense, and the vocal passage has then a tendency to be wider. It is therefore described as high-front-wide.

(2) â, as in sen'âte. The voice box is somewhat constrained and lifted. The resonance passage of the mouth is narrow. The front of the tongue is about mid-height.



DIAGRAMS 38 AND 39

Formation of â and ě  
Mouth and lips

The lips are open at medium width. The teeth show quite plainly. It is described as mid-front-narrow.

ě, as in ěnd. This is a variant of â. It may be shorter and flatter. It is described as mid-front-wide.

(3) â, as in câre. The voice box is slightly lifted, and tightened. The front of the tongue is laid low. The resonant passage is quite large. The lips are open. The teeth are well apart and visible. It is called low-front-narrow.



DIAGRAMS 40 AND 41

Formation of â and ä  
Mouth and lips

ă, as in ăm. This is the short variant of â, and is called low-front-wide.

(4) ä, as in fäther. The voice box is loose and a little lowered. The tongue is low as in a yawn. The lower jaw drops easily and low. The resonant passage is large and round.



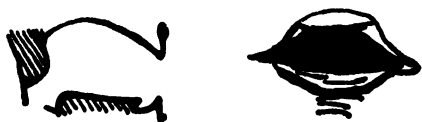
DIAGRAMS 42 AND 43

Formation of ä and ö  
Mouth and lips

The lips are open at their widest. The tips of the teeth are seen. It is described as low-back-narrow, or open-throat-narrow. It is the most open and commanding of the sounds, and deserves to have the title often given it—the king of the vowel sounds.

ö, as in öñ, is the short variant of ä, and is called low-back-wide, or open-throat-wide. ä, as in ärtis'tic, is also a short variant.

(5) ą, as in ąll. The voice box is lowered, widening the wind pipe. The back of the tongue is low. The lips are rounded and protrude a little, making a rather large opening but hiding the teeth. It is described as low-back-narrow-round. Round has a reference to the shape of the lips.



DIAGRAMS 44 AND 45  
Formation of ą and ŭ  
Mouth and lips

ű, as in űp. This is the short variant of ą, and is called low-back-wide-round.

(6) ô, as in ôbey'. The voice box is lowered. The back of the tongue is mid-high. The vowel passage is quite large. The lips are well rounded. The teeth are hid. It is called mid-back-narrow-round.

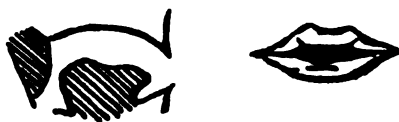


DIAGRAMS 46 AND 47  
Formation of ô  
Mouth and lips

It may also be given shorter, with less tension, and is then called mid-back-wide-round.

(7)  $\text{õõ}$ , as in  $\text{fõõd}$ . The voice box is pushed down and forwards. The back of the tongue is raised. The lips are rounded and leave but a very small opening. The teeth are well apart, but hid. It is described as high-back-narrow-round.

$\text{õõ}$ , as in  $\text{fõõt}$ . This is a short variant of  $\text{õõ}$ , and is described as high-back-wide-round.



DIAGRAMS 48 AND 49

Formation of  $\text{õõ}$  and  $\text{õõ}$   
Mouth and lips

(8)  $\text{û}$ , as in  $\text{ûrn}$ . The back and the front of the tongue are raised to mid height, with the back a little more prominent. The vowel passage is quite large. The lips are wide apart, somewhat rounded and protruding. It is described as mid-mixed-narrow, or mid-back-mixed-narrow. Mixed has reference to that both the front and the back of the tongue are prominent in its function.

$\text{û}$ , as in  $\text{mur'mûr}$  (the second u). This is the short variant of  $\text{û}$ , as in  $\text{ûrn}$ . In the equivalents it is not always given as distinctly as in the type. It is described as mid-mixed-wide, or mid-back-mixed-wide.



The sound is easiest to make of all the vowels. It is called the doorkeeper or servant among the vowel sounds. The following diagram of the formations will be found useful:

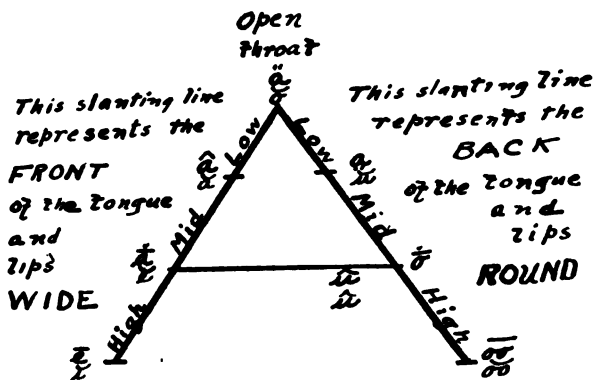


DIAGRAM 50

Formations of the vowel sounds

- |                           |                              |
|---------------------------|------------------------------|
| (1) ē high-front-narrow   | (5) ą low-back-narrow-round  |
| ī high-front-wide         | ū low-back-wide-round        |
| (2) â mid-front-narrow    | (6) ô mid-back-narrow-round  |
| ē mid-front-wide          | ô mid-back-wide-round        |
| (3) â low-front-narrow    | (7) ȳ high-back-narrow-round |
| ă low-front-wide          | ȳ high-back-wide-round       |
| (4) ä open-throat-narrow. | (8) û mid-mixed-narrow       |
| ö open-throat-wide        | û mid-mixed-wide             |



active. In practice, most of the sounds in *i* are given the *u* sound. There is no use trying to distinguish the sounds so nearly alike, when the tendency to drop the distinction is so strong and general. As to the compound sounds, it is sufficient to state the elements of which they are composed.

(9) *ā*, as in *āle*. It begins with *ā* and glides into *ī*, when it quickly and lightly vanishes.

*ā* made obscure in an unaccented syllable becomes *ā̇*.



DIAGRAM 52  
Formation of *ā̇*

(10) *ī*, as in *īce*. The first and principal sound is *ā* and the quick vanish is *ī̇*.

*ī* made obscure in an unaccented syllable remains compound (*ī̇*, in *īde'a*).

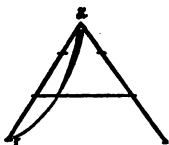


DIAGRAM 53  
Formation of *ī̇*

(11) *oi*, as in *oil*. The formation is that of *ā̇* and *ī̇*, the *ā̇* being the more prominent.



DIAGRAM 54  
Formation of oi

(12) ou, as in out. The formation is that of  $\ddot{a}$  and  $\ddot{o}$ , the  $\ddot{a}$  being the more prominent.



DIAGRAM 55  
Formation of ou

(13)  $\ddot{o}$ , as in  $\ddot{o}$ ld. This begins very heavily on  $\ddot{a}$  and glides very abruptly and rapidly into  $\ddot{o}$ , where it very quickly fades away.  $\ddot{o}$  in an unaccented syllable becomes  $\hat{o}$ , obscure long (See 6 above).



DIAGRAM 56  
Formation of  $\ddot{o}$

(14)  $\ddot{u}$ , as in  $\ddot{u}$ se. This should begin with a light  $\ddot{i}$  and end with a heavier  $\ddot{o}$ . In practice, n, s, and th, in the same syllable, it is

sometimes to begin with the *ĩ*, and sometimes to keep a consonantal *y* from coming in between *ĩ* and *õõ*.



DIAGRAM 57  
Formation of *ũ*

*ũ* in an unaccented syllable is made obscure, but retains its compound character (*ũ*, as in *ũnite'*).

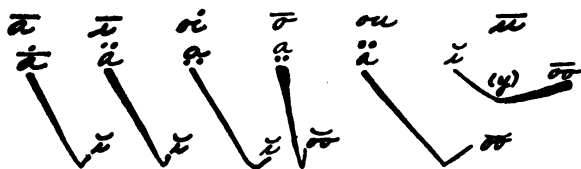


DIAGRAM 58  
Direction of Glides in Compound Vowel Sounds

#### IV. VOWEL TENDENCIES

67. All the long vowel sounds in English are very long, and all the short vowel sounds, excepting *ä* and *õõ*, are very short. A foreigner will find it profitable to note this characteristic of English vowel sounds. The long sounds have a tendency to become diphthongs, or compounds, and are almost sure to become so before the consonant *r*. The reason for this is, that it is hard to prolong the sounds without change of the vocal organs. The voice, therefore, executes

one long sound and glides over to another one of higher or lower pitch, or rather, the vocal organs take a certain tense position and then shift rapidly to a more easy position, thus making a sound that is unusually long and diphthongal. All unaccented sounds have a tendency to become obscured. In English there is a great number of unaccented final syllables, be-

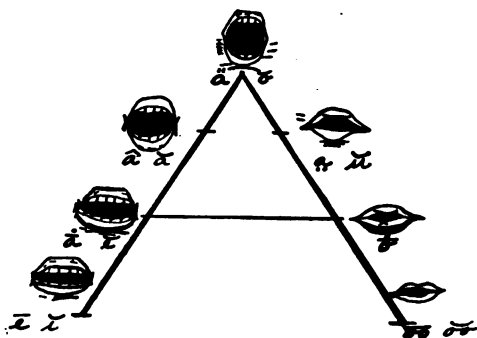


DIAGRAM 59. LIPS IN VOWEL SOUND FORMATION.  
(DRAWINGS, NOT DIAGRAM, NEARLY ALL FROM ELLIS)

cause the native English, or Anglo-Saxon, tendency is to draw the accent away from the end of a word as far as possible. In the accented syllables the vocal organs are tense; in the unaccented, relaxed. The tendency is towards the sounds that require the least muscular tension. Long sounds become obscure long; obscure long sounds become short; short sounds become obscure short (short *û*); obscure sounds become glides or elisions or silences. Another feature similar to this, is, that of not making the sound

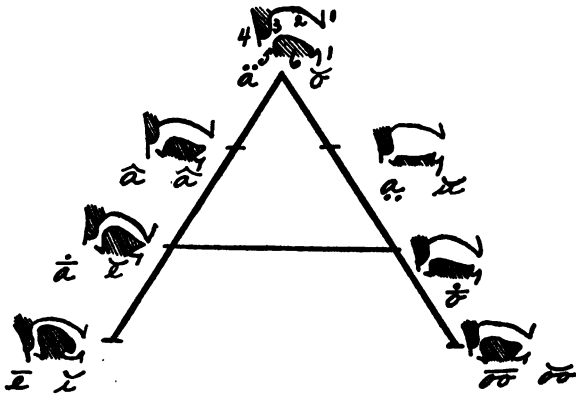


DIAGRAM 60. MOUTH IN VOWEL SOUND FORMATION  
1, TEETH; 2, HARD PALATE; 3, SOFT PALATE; 4, BACK  
OF UPPER THROAT; 5, LID; 6, TONGUE  
(DRAWINGS, NOT DIAGRAM, NEARLY ALL FROM ELLIS.)

tense enough. Open-throat sounds become low-front or low-back, these in turn tend towards short *û*. Mid-front sounds tend towards *ĩ*, and this in turn towards short *û*. Mid-back sounds tend towards *oo*. These are some of the general tendencies peculiar to the language. There is a host of lesser tendencies, tendencies peculiar to individuals or localities. The Anglo-Saxon tendencies, if the above may be so-called, may be summed up in the statement that the accented part of a word is long drawn out and the unaccented syllables are more or less swallowed. From time to time there is a reaction amongst the people themselves against the swallowing process. Scholars have as a class somewhat favored the Latin system for reasons of etymology and spelling as well as pronunciation.

The Latin vowels have a more definite quantity than the English on account of the Latin accent being placed nearer the end of the words. The muscular tension would be more sustained, resulting in a larger vowel quantity. Scholars have tried to place the accent farther towards the end of words. Their influence has affected many words, but not any class of words, and has had to yield to the Anglo-Saxon genius of swallowing the unaccented end of a word. Those who are of foreign birth or immediate descent will not be much bothered with the above tendencies. The problem for them will be to give up the inherited tendencies for these new ones. They will probably have a tendency to make the English long sounds simple and too short, and the short sounds prominent and too long. Or, if they make compound sounds, they will make the vanish just as long as the radical.

#### V. VOWEL EQUIVALENTS

68. We have already heard that one sound may be represented by several different letters or combinations of letters, the same mark may represent several sounds, and the same sound may be represented by several different marks. In the following list, which is no doubt incomplete, the vowel equivalents are arranged in two groups: the first giving the equivalent letter with its diacritical marks, the second giving the letter or letters without any markings. Most of the examples in the second group could also be marked diacritically. In case of several letters representing one sound, it will be noted that with a few exceptions the sound is represented by one letter, while the others are silent.



## TABLE OF VOWEL EQUIVALENTS

STANDARD SOUND	DIACRITICAL EQUIVALENTS	ORTHOGRAPHIC EQUIVALENTS
(1) ē, in ēve obscure long) ê, in êvent'—	i, in pīque	æ, in Cæsar, ea, in beam ee, in feet ei, in deceive eo, in people ey, in key eye, in keyed ie, in field œ, in Phœbus uay, in quay ue, in Portugues uoi, in turquoise
ĩ, in ĩll	ÿ, in pitÿ	a, in cabbage ai, in captain ay, in Sunday e, in pretty ee, in been ei, in foreign ey, in monkey ia, in marriage ie, in sieve o, in women oi, in tortoise u, in busy ui, in guinea
(2) â, in sen'âte		a, in any
ē, in ĕnd		ae, in diaeresis ai, in said ay, in says ea, in feather ei, in heifer

		eo, in leopard oe, in asafœtida u, in bury ue, in guess
(3) â, in câre	ê, in thêre	ai, in air aye, in prayer ea, in bear ei, in heir
ă, in ăm		ai, in plaid ua, in guaranty
(4) ä, in ärt		au, in haunt e, in sergeant ea, in hearth ua, in guard
ö, in ödd	ä, in whät ä, in ärtis'tic	au, in laurel ou, in hough ow, in knowledge
(5) a, in ałł	ô, in ôrb	ao, in extraordinary au, in haul aw, in draw awe, in awe ou, in bought
ü, in üp	ò, in sòn	eo, in dungeon eou, in gorgeous io, in falchion iou, in gracious oe, in does oi, in porpoise oo, in blood ou, in touch ow, in bellows

(6) ð, in ðbey'

(7) ƿ, in ƿōd

o, in dō  
u, in rŭdeeu, in rheum  
ew, in drew  
oe, in canoe  
oeu in manoeuvre  
ou, in group  
ue, in rue  
ui, in recruit  
wo, in two

ō, in fōot

o, in wōlf  
u, in pŭll

ou, in should

(8) ū, in ūrn

ē, in fērn  
ī, in sīr  
ȳ, in mȳrrhea, in earn  
o, in worm  
ou, in journal  
ue, in guerdon

û, in mur'mûr

a, in fi'nal  
e, in re'cent  
ē, in ēver  
'', in ev'l (evil)  
i, in ta'pir  
'', in beck'n  
(beckon)  
ō, in act'ōr  
ŭ, in cir'cŭs  
ȳ, in zeph'ȳr

(9) ā, in āle

e, in they

ai, in pain  
ao, in gaol  
au, in gauge  
ay, in day  
aye, in aye  
ea, in break  
ei, in veil  
ey, in they

It may be remarked that the sound á, as in ásk, is omitted from this list of standard sounds. It should occupy the place of ǒ, just as ǒ should occupy the place of ũ, and ũ of short û. But ũ has shifted from being the short variant of long û to being the short variant of ǧ, and ǒ has become a shorter ä. The original shorter ä, namely à, occupies a place between ä and â in theory, but in practice it usually becomes ǒ or ǧ or even ě (Cf. hasty pronunciations of again). Therefore, it should not be considered. Any Westerner who continues to try to give its present theoretical sound will be judged affected. Another sound that is seldom heard and might as well be dropped is ĭ, as in sĭr. This is a mid-mixed-narrow (it has also a wide variant), or, more exactly, a mid-front-mixed-narrow. Both the front and the back part of the tongue are exercised in its formation, but the front part is the more active. In the other mixed sound—û—the back part of the tongue was the more

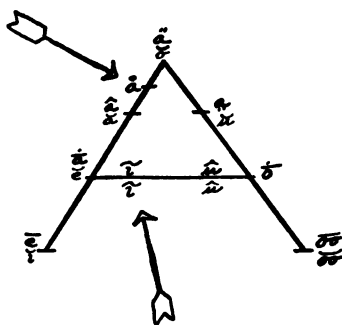


DIAGRAM 51  
Positions of ä and ĭ

active. In practice, most of the sounds in *i* are given the *u* sound. There is no use trying to distinguish the sounds so nearly alike, when the tendency to drop the distinction is so strong and general. As to the compound sounds, it is sufficient to state the elements of which they are composed.

(9) *ā*, as in *āle*. It begins with *â* and glides into *ī*, when it quickly and lightly vanishes.

*ā* made obscure in an unaccented syllable becomes *â*.



DIAGRAM 52  
Formation of *ā*

(10) *ī*, as in *īce*. The first and principal sound is *ā* and the quick vanish is *ī*.

*ī* made obscure in an unaccented syllable remains compound (*ī*, in *īde'a*).

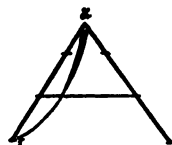


DIAGRAM 53  
Formation of *ī*

(11) *oi*, as in *oil*. The formation is that of *ā* and *ī*, the *ā* being the more prominent.

## (Two)

		â	ë	
1	a	senate	any	1
	ae		diaeresis	2
	ai		said	3
	ay		says	4
	e		end	5
	ea		feather	6
	ei		heifer	7
	eo		leopard	8
	œ		asafoetida	9
	u		bury	10
	ue		guess	11

## (Three)

		â	ă	
1	a	care	am	1
2	ai	air	plaid	2
3	aye	prayer		
4	e	where		
5	ea	bear		
6	ei	heir		
7	ua	guaranty		

## (Four)

		ä	ö	
1	a	aim	what	1
2	au	haunt	laurel	2
3	e	sergeant		
4	ea	hearth		
	i		Cincinnati	3
	o		odd	4
	ou		hough	5
5	ua	guard		

## (Five)

		ə	ũ	
1	a	all		
2	ao	extraordinary		
3	au	haul		
4	aw	draw		
5	awe	awe		
	eo		dungeon	1
	eu		gorgeous	2
6	iaou	giaour		
	io		falchion	3
	iou		gracious	4
7	o	orb	son	5
	oe		does	6
	oi		porpoise	7
	oo		blood	8
8	ou	bought	touch	9
	u		but	10

## (Six)

		ò	ò	
1	o	obey	obey	1

## (Seven)

		oo	oo	
1	eu	rheum		
2	ew	drew		
3	o	do	wolf	1
4	œ	canoe		
5	oeu	manoeuvre		
6	oo	food	foot	2
7	ou	group	should	3
8	u	rude	pull	4
9	ue	rue		
10	ui	recruit		

## (Eight)

		û	û	
	a		final	1
1	e	fern	recent	2
			ever	3
2	ea	earn		
3	i	sir	tapir	4
			evil	5
4	o	worm	beckon	6
			actor	7
5	ou	journal		
6	u	urn	circus	8
			murmur	9
7	ue	guerdon		
8	y	myrrh	zephyr	10

## (Nine)

		ā
1	a	ale
2	ai	pain
3	ao	gaol
4	au	guage
5	ay	day
6	aye	aye
7	e	they
8	ea	break
9	ei	veil
10	ey	they

## (Ten)

		i
1	ai	aisle
2	aye	aye
3	ei	height



4	ey	eying
5	eye	eye
6	i	ice
7		idea
8	ie	vie
9	oi	choir
10	ui	guile
11	uy	buy
12	y	my
13		hyena
14	ye	rye

## (Eleven)

	oi	
1	oi	oil
2	oy	boy
3	uoy	buoy

## (Twelve)

	ou	
1	ou	out
2	ow	now

## (Thirteen)

	ø	
1	ao	Pharaoh
2	au	hautboy
3	eau	beau
4	eo	yeoman
5	ew	sew
6	o	old
7	oa	roam
8	oe	foe
9	oo	door
10	ou	shoulder
11	owe	owe

## (Eight)

		û	û	
	a		final	1
1	e	fern	recent	2
			ever	3
2	ea	earn		
3	i	sir	tapir	4
			evil	5
4	o	worm	beckon	6
			actor	7
5	ou	journal		
6	u	urn	circus	8
			murmur	9
7	ue	guerdon		
8	y	myrrh	zephyr	10

## (Nine)

		ā
1	a	ale
2	ai	pain
3	ao	gaol
4	au	guage
5	ay	day
6	aye	aye
7	e	they
8	ea	break
9	ei	veil
10	ey	they

## (Ten)

		ī
1	ai	aisle
2	aye	aye
3	ei	height

4	ey	eying
5	eye	eye
6	i	ice
7		idea
8	ie	vie
9	oi	choir
10	ui	guile
11	uy	buy
12	y	my
13		hyena
14	ye	rye

## (Eleven)

		oi
1	oi	oil
2	oy	boy
3	uoy	buoy

## (Twelve)

		ou
1	ou	out
2	ow	now

## (Thirteen)

		ø
1	ao	Pharaoh
2	au	hautboy
3	eau	beau
4	eo	yeoman
5	ew	sew
6	o	old
7	oa	roam
8	oe	foe
9	oo	door
10	ou	shoulder
11	owe	owe

(1) A bar ( $\bar{\phantom{x}}$ ), placed above *g*, represents a hard sound; placed below *n*, it represents the sound of *ng*, a nasal; placed through *c*, it represents the sound of *k*; placed through *th*, it represents a soft sound.

(2) A suspended bar ( $\bar{\phantom{x}}$ ), placed below *c*, *s* and *x*, represents soft sounds.

(3) A cedilla ( $\text{¸}$ ), placed below *c*, represents the sound of sibilant *s*.

(4) A dot ( $\dot{\phantom{x}}$ ), placed above *g*, represents a soft sound.

(5) A wave ( $\sim$ ), placed above *n*, represents a Spanish nasal sound.

(6) An italic *n* (*n*), originally represented a French nasal vowel, but in English represents the sound of *ng*.

## II. CONSONANT SOUNDS

72. With respect to the action of the vocal cords the consonant sounds are voiced or unvoiced. The voiced, termed also vocals, semi-vowels, tonics, sonants, etc., are produced with the vibration of the vocal cords. The unvoiced, termed also subvocals, pure consonants, atonics, aspirates, surds, etc., are made without the vibration of the cords. The order given below corresponds to that of the vowel sounds:

Voiced	Unvoiced
1.	<i>h</i> (in <i>house</i> )
2. <i>b</i> (in <i>bib</i> )	<i>hw</i> (in <i>when</i> )
3. <i>w</i> (in <i>we</i> )	<i>p</i> (in <i>pipe</i> )
4. <i>m</i> (in <i>maim</i> )	
5. <i>v</i> (in <i>valve</i> )	<i>f</i> (in <i>file</i> )
6. <i>th</i> (in <i>they</i> )	<i>th</i> (in <i>thin</i> )

7. d (in <i>did</i> )	t (in <i>tent</i> )
8. l (in <i>lull</i> )	
9. n (in <i>nine</i> )	
10. z (in <i>zeal</i> )	s (in <i>hiss</i> )
11. zh (in <i>azure</i> )	sh (in <i>sharp</i> )
12. dzh (in <i>judge</i> )	tsh (in <i>church</i> )
13. r (in <i>roar</i> )	
14. $\bar{g}$ (in <i>fig</i> )	k (in <i>kick</i> )
15. ng (in <i>long</i> )	
16. y (in <i>ye</i> )	
17. g + z (in <i>exist</i> )	k + s (in <i>box</i> )
18. r (in <i>thrill</i> )	
19. ll (in <i>lano</i> )	
20. n (in <i>canon</i> )	

The foreigner who is trying to learn English should start with his native standard consonant sounds, just as he did with the vowel sounds, practising them in the order of their formation, beginning at the lips and working backwards. He should thereupon compare them with the English as to how many are the same and how represented, how many are not found in English and how many are new, and how these are represented. Again we shall take for the purpose of illustration the consonant sounds in Norwegian, German and French.

Norwegian	
Voiced	Unvoiced
1.	h (in <i>hus</i> )
2. b (in <i>bibel</i> )	p (in <i>pipe</i> )
3. No equivalent	No equivalent
4. m (in <i>mor</i> )	f (in <i>fy</i> )
5. v (in <i>vi</i> )	
6. No equivalent	No equivalent
7. d (in <i>daad</i> )	t (in <i>tat</i> )
8. l (in <i>lille</i> )	
9. n (in <i>ni</i> )	
10. No equivalent	s (in <i>sats</i> )
11. No equivalent	skj (in <i>skjeg</i> )
12. No equivalent	tj (in <i>tjaere</i> )
13. r (in <i>halv</i> , "thick" l, dialectal)	

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- |                           |                              |
|---------------------------|------------------------------|
| 14. g (in god)            | k (in ko)                    |
| 15. ng (in lang)          |                              |
| 16. j (in ja)             |                              |
| 17.                       | ks, or x (in tekst, or text) |
| 18. r (in ris)            |                              |
| 19. ll (in vl, dialectal) |                              |
| 20. n (in han, dialectal) |                              |

## GERMAN

- | Voiced                                    | Unvoiced  |
|---|---|
| (1)                                       | h, as in Haus.  |
| (2) b, as in bei                          | p, as in Paar.  |
| (3) No equivalent for w, as in we         | no equivalent for hw, as in when.                           |
| (4) m, as in Mai                          |   |
| (5) v, as in zwei                         | f, as in Vogel.   |
| (6) No equivalent for th, as in they      | no equivalent for th, as in thin.                           |
| (7) d, as in Dame                         | t, as in Thal.  |
| (8) l, as in Land                         |   |
| (9) n, as in nein                         |   |
| (10) z, as in sein                        | s, as in Laster.  |
| (11) No equivalent for zh, as in azure    | s, as in Schiff.  |
| (12) No equivalent for dsh, as in judge   | no equivalent for tsh, as in church.                        |
| (13) No equivalent for r, as in roar      | (The sound is not unknown, though it is not commonly used.) |
| (14) g, as in gegen                       | k, as in Krone.   |
| (15) ng, as in lang                       |   |
| (16) j, as in ja                          |   |
| (17) No equivalent for g + z, as in exist | k + s, as in Text.  |

## German consonant sounds not in English.

- (18) r, as in Rhein.
- (19) No equivalent.
- (20) No equivalent.
- (21) ch, as in Bach.
- (22) ch, as in Licht.
- (23) t + s, in Zahl

(Found in the English combinations, though not in initial positions, as in cats).

## FRENCH

Voiced	Unvoiced
(1)	no equivalent for h, as in house
(2) b, as in bal	p, as in peine.
(3) w, as in oui	No equivalent for hw, in when.
(4) m, as in main	
(5) v, as in vain	f, as in fleur.
(6) No equivalent for th, as in they	no equivalent for th, as in thin.
(7) d, as in dada	t, as in tabac.
(8) l, as in la	
(9) n, as in nature	
(10) z, as in zèle	s, as in somme.
(11) z, as in je	ʃ, as in chou.
(12) No equivalent for dzh, as in judge	no equivalent for tsh, as in church.
(13) No equivalent for r, as in roar.	
(14) g, as in guerre.	k, as in cas.
(15) l, as in long.	
(16) y, as in fille.	
(17) g + z, as in exemple	k + s, as in texte.
(18) r, as in torrent.	
(19) No equivalent for ll, as in llano.	
(20) j, as in regner.	

The French b, p, d, t, g, k, l, not exactly, but almost equivalent to the English sounds of these letters.

## III. CONSONANT FORMATIONS

73. The directions for studying the vowel formations apply with equal force to the consonants.

(1) h, as in house. This sound is like the vowel sounds in having an open, unobstructed passage; it is like the unvoiced consonants in being only a breath. It differs from the vowel sounds in not being caused by the vibrations of the cords, and in not having a

fixed resonant form. Since the form of the mouth is that of the vowel following it, it differs from the unvoiced consonants and all the other consonants in not being formed by any obstruction of the mouth. It is merely an aspirate, a breath, yet it differs from the ordinary quiet breathing in being more or less of a jerking of the vocal bellows. In quiet breathing the bellows simply collapse as the air escapes.

(2) b, as in bib. The vocal cords vibrate. The uvula shuts off the nasal passage. The lips close firmly. The throat becomes hard and pushes forward. The mouth places itself in a position to form



DIAGRAM 61. Formation of b and p

the vowel that follows. While the lips are closed, a dull, grunting sound is heard, which cannot last much over a second, because the mouth will be too full of air to allow further vibrations. In practice, the lips are shut for only a small part of a second. With respect to the place of articulation it is called a voiced labial.

p, as in pipe. This is the cognate of b. The formation is the same, except that the cords do not vibrate. The contact of the lips and the action of the lungs must be vigorous, especially where p is a final sound. In lazy utterance p often becomes b. It is called an unvoiced labial.



## COMPARISON OF CONSONANT SOUNDS IN FOUR LANGUAGES

No.	Webster- ian notation	Inter- national notation	Key word in English	Key word in Norwegian	Key word in German	Key word in French
1. Unvoiced	h	h	house	hus	Haus	
2. Voiced	b	b	Bible	bibel	Bibel	bible
2. Unvoiced	p	p	pair	par	Paar	peine
3. Voiced	w	w	we		pfui	oui
3. Unvoiced	hw		when			
4. Voiced	m	m	mother	mor	Mutter	mère
5. Voiced	v	v	valve	vi	zwei	vain
5. Unvoiced	f	f	fly	fly	fliegen	fluir
6. Voiced	th	th	they			
6. Unvoiced	th	th	thin			
7. Voiced	d	d	did	daad	dame	dada
7. Unvoiced	t	t	tent	tekt	zelt	tente
8. Voiced	l	l	land	land	Land	la
9. Voiced	n	n	nine	ni	neun	neuf
10. Voiced	z	z	zeal		sein	zèle
10. Unvoiced	s	s	hiss	sats	Laster	somme
11. Voiced	zh	z	azure			je
11. Unvoiced	sh	f	sharp	skjeg	Schiff	chou
12. Voiced	dzh		judge			
12. Unvoiced	tsh		church	tjaere		
13. Voiced	r	r	roar	halv (dialect)		
14. Voiced	g	g	good	god	gut	gain
14. Unvoiced	k	k	kick	ko	Kuh	cas
15. Voiced	ng		long	lang	lang	long
16. Voiced	y	y	yes	ja	ja	filie
17. Voiced	gz		example			exemple
17. Unvoiced	ks		text	text	Text	texte
18. Voiced	r	r	thrill	ris	Rhein	torrent
19. Voiced	ll		llano	vil (dialect)		
20. Voiced	ñ	ɲ	cañon	han (dialect)		regner
21. Unvoiced					Bach	
22. Unvoiced					Licht	
23. Unvoiced			wits	erts	Zahl	
24. Voiced		v				lui

Hippmann-Vietor's "Elements of Phonetics, English, French and German." (J. M. Dent 1903); Matzke's "Primer of French Pronunciation" (Henry Holt, 1905); Michaëlis-Passy's "Dictionnaire Phonétique" (Meyer, 1897); Sweet's "Primer of Phonetics" (Oxford, 1907); Vietor's "German Pronunciation" (Lemcke); Grandgent's "German and English Sounds" (Ginn); Stever's "Grundzüge der Phonetik" (1901); Elkeland and Røivaag's "Haandbok i norsk retskrivning (Ausborg, Minneapolis, 1916.)

(3) w, as in we. The vocal cords are in action. The sound is so similar to oo, long or short, that many cannot tell the difference. The formation is the same in every respect excepting as to the lips—in the w they form a much tinier opening than in the oo. Of the consonants it comes about the nearest to being a vowel. It is called a vocal labial.



DIAGRAMS 62 AND 63

Formation of h and hw. Mouth and lips

hw, as in when. This sound is represented wh, but pronounced hw." It is the unvoiced cognate of w, and the formation is the same in all matters except the action of the vocal cords and the midriff. In wh the breath is expelled with a jerk of the midriff. It is an unvoiced labial.

(4) m, as in maim. The vocal cords vibrate. While an indistinct e is being made, the lips close, as in b. The teeth nearly come together. The uvula is drawn forward allowing the air current to pass through the nose. It is a vowel labial. It has also an unvoiced cognate (mh) in theory, and, perhaps also in dialect.



DIAGRAM 64  
Formation of m

(5) v, as in valve. This is voiced. The lower lip is pulled back and placed against the tips of the upper teeth, leaving a small opening at the center for the breath to escape. A subdued buzzing sound is produced. It is described as a voiced labio-dental.

f, as in fife. This is the unvoiced cognate of v. A strong breath called flatus (Lat., flare, to blow) makes a hissing noise. The formation is identical to that of v, except with respect to the action of the cords and the bellows. If the air current is not strong, it is easy to confuse f with v. It is an unvoiced labio-dental.



DIAGRAM 65  
Formation of v and f

(6) m̄ as in m̄ey. This is voiced. The uvula closes off the nose. The tip of the tongue presses against the points of the upper teeth, leaving a very

small groove in the center. The teeth and the lips are moderately open. It is sometimes represented as *dh*, for it is an effort to pronounce those two letters at the same time. (Cf. the Anglo-Saxon and Old Norse letters *þ* and *ð*.) With respect to the place of articulation, it is called a voiced lingua-dental.

*th*, as in *thin*. The formation is the same as that of its cognate, except that the cords do not vibrate. It is an unvoiced lingua-dental.



DIAGRAM 66

Formation of *th* and *t*

(7) *d*, as in *did*. The cords vibrate. The nose is shut off. The under side of the tip of the tongue presses up against the hard palate close behind the upper teeth, and stretches out sidewise to close up the mouth passage. The contact should be short and firm, otherwise the sound will be faint or followed by an *û* sound. It is a voiced lingua-palatal, front.



DIAGRAM 67

Formation of *d* and *t*

t, as in tent. The unvoiced cognate of d. The upper part of the tip of the tongue is placed against the palate, and not the under part as in d. It is an unvoiced lingua-palatal, front.

(8) l, as in lull. The vocal cords vibrate. The nose is shut off. The tongue lifts up against the hard palate near the teeth, with its edges loose, permitting the escape of the breath and producing an indistinct murmur at the place of the escape. The teeth are apart. The lips are open and inactive. The sound can be prolonged a good deal, and is one of the most



DIAGRAM 68

Formation of l

musical of the consonants. Viewed from its place of articulation it is a voiced lingua-palatal, front. It has a dialectal cognate, lh.

(9) n, as in nine. The cords vibrate. While the sound of short e is being made, the tip of the tongue presses against the hard palate close to the teeth, closing the passage as in d. The uvula comes for-



DIAGRAM 69

Formation of n

ward, allowing a free outlet through the nose. It is a voiced lingua-palatal, front. In dialect it has the cognate nh.

(10) z, as in zeal. The cords vibrate. The tongue is arched up towards the hard palate and the teeth, but not touching the palate, except at the sides. The teeth are pretty close together. The lips are far



DIAGRAM 70  
Formation of z and s

enough apart to show perhaps nearly all of the front teeth. The resonant passage is so narrow that the voice has to squeeze through it, resulting in a soft buzz. It is called a lingua-palatal, front.

s, as in hiss. The unvoiced cognate of z. The formation is like that of z. The sharpness of the sound, which is that of a hiss, depends on the narrowness of the channel, the firmness of the tongue and the force of the current. When the tongue is dropped low, to the lower gums and teeth, and is not firm, it produces the th sound of lisping. The s is called an unvoiced lingua-palatal, front.

(11) zh, as in azure. This sound is represented in a word by z, but as yet never by zh. The sound is not z plus h, but a new sound. The vocal cords vi-

brate. The nose is closed off. The under side of the tip of the tongue reaches up towards the middle of the hard palate, but does not touch it. The front of the tongue is slightly grooved and bends a little toward the back of the palate. The teeth are apart. The lips protrude like the mouth of a trumpet. The sound is that of a thick buzz. It is called a voiced lingua-palatal, back.

sh, as in sharp. The unvoiced cognate of zh. The sound is a thick hiss. Its shrillness is governed by



DIAGRAM 71

Formation of zh and sh

the force with which the air is sent through the passage between the tongue and the palate. It is an unvoiced lingua-palatal, back.

(12) dzh, as in jar. This sound is represented by j, or its equivalents, never by dzh in the accepted spelling. It is a complex sound, made up of a sound almost like d and a sound almost like zh. It is an attempt to utter d and zh at one and the same time. In the regular d sound the tip of the tongue is placed against the hard palate near the upper teeth; in this d sound the front of the tongue also presses against the palate, but a little further back, almost as in the consonantal y. This d sound has, therefore, a slight

y vanish. The zh sound of dzh is not like the regular zh. In the regular zh sound the under side of the tip of the tongue is placed up towards the middle part of the hard palate, but not touching it; in this zh sound the upper side of the tongue does not get time to withdraw and get its under side up. This sound is, therefore, not so distinct as the regular zh sound, and has a back palatal coloring. It is, moreover, abrupt, while the regular sound is continuant. It is called a voiced lingua-palatal, back.

tsh, as in church. This sound is represented by ch. It is unvoiced cognate of dzh (j). It is an attempt to utter t and sh at the same time, resulting in a complex sound which is neither t nor sh. It is an unvoiced lingua-palatal, back.

(13) r, as in roar. The vocal cords vibrate. The back and the front of the tongue take a mid position, and the tip of the tongue raises its underside almost against the back of the hard palate, leaving a passage on each side of the back of the tongue. The teeth



DIAGRAM 72

Formation of r. (Murmur)

are well apart. The lips are rounded as in û. This sound makes nearly every long vowel sound preceding it end with a short û vanish. It is itself very much



like û, and by many incorrectly pronounced as a pure vowel (û pr ä). It may be called a voiced lingua-palatal, back. It has a dialectal unvoiced cognate.

(14) ġ, as in ġiġ. The vocal cords vibrate. The nose is shut off. The back of the tongue humps up against the soft palate and closes off the mouth. The vibrating column is kept within the upper throat. It has a guttural sound, and is often called a guttural. Here it will be called a voiced lingua-palatal, soft.

k, as in kick. The unvoiced cognate of ġ. The formations are similar. The mouth is cut off from the throat. There is no sound until the contact between



DIAGRAM 73

Formation of ġ and k

the back of the tongue and the soft palate is broken. It is called an unvoiced lingua-palatal, soft.

(15) ng, as in long. The cords vibrate. The back of the tongue humps itself against the uvula, as in k. The uvula opens up the nasal passage, whereas in k it closed it. The mouth is slightly opened. This

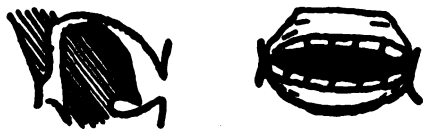


DIAGRAM 74

Formation of ng

is the most nasal of the sounds, due to the fact that it has no mouth resonance. In *n* the back half of the mouth contributes to the sound. In *m* the whole mouth up to the closed lips is resonant. Viewed from the place of obstruction, it may be called a voiced lingua-palatal, soft. It has a theoretical cognate, *ngh*.

(16) *y*, as in *ye*. This resembles *w* in being almost a vowel. Some find it very hard to distinguish it from *ē*. The formation is the same in *y* as in *ē*, except that in *y* the tongue is pressed much closer up towards the hard palate at the top, so that the tone



DIAGRAMS 75 and 76. Formation of *y*. Mouth and lips

is literally squeezed out. Its sound is buzz like. It is called a voiced lingua-palatal, hard and soft. *Yh* is a cognate found in some dialects and colloquial articulations of standard speech (as in *hue*).

(17) *ġz*, as in *executive*. This is a voiced compound, namely, of *ġ* and *z*. It has two distinct sounds. The formation is that of the two simple sounds.

*ks*, as in *execute*. This is the unvoiced cognate of *ġz*. Its formation is that of *k* and *s*. It is a much commoner sound than *gz*.

Classified with respect to the *Place of Articulation* the consonant sounds may be restated as follows:

No.	Obstruction	Voiced	Unvoiced	Name
1.	None		h	Pure
2.	Lips	b	p	Labials
3.	Lips	w	hw	Labials
4.	Lips	m		Labial
5.	Lower lip and upper teeth	v	f	Labio-dentals
6.	Teeth and tip of tongue	ʋ	th	Lingua-dentals
7.	Front of hard palate and tip of tongue.	d	t	Lingua-palatal, front
8.	Front of hard palate and tip of tongue.	l		Lingua-palatal, front
9.	Front of hard palate and tip of tongue.	n		Lingua-palatal, front (nasal)
10.	Front of hard palate and front and tip of tongue.	z	s	Lingua-palatals, front
11.	Back of hard palate and front of tongue.	zh	sh	Lingua-palatals, back
12.	Back of hard palate and front and tip of tongue.	dzh	tsh	Lingua-palatals, back
13.	Back of hard palate and back of tongue.	r		Lingua-palatal, back
14.	Soft palate and back of tongue.	g	k	Lingua-palatals, soft
15.	Soft palate and back of tongue.	ng		Lingua-palatal, soft (nasal)
16.	Soft and hard palates.	y		Lingua-palatal, hard and soft.

These sounds classified with respect to the *completeness of obstruction* are as follows:

No. Obstruction	Voiced	Unvoiced	Name
1. None		h	Aspirate
<b>Buzzes (voiced) and Hisses (unvoiced)</b>			
3. Partly closed	w	hw	Sibilants
5. Partly closed	v	f	Sibilants
6. Partly closed	th	th	Sibilants
10. Partly closed	z	s	Sibilants
11. Partly closed	zh	sh	Sibilants
12. Partly closed	zh in dzh	sh in tsh	Sibilants
16. Partly closed	y		Sibilants
4. Partly closed	m		Nasal
9. Partly closed	n		Nasal
15. Partly closed	ng		Nasal
8. Partly closed	l		Liquid, or murmur
13. Partly closed	d		Liquid, or murmur
<b>Impure (voiced) and Pure (unvoiced)</b>			
2. Completely closed	b	p	Mutes
7. Completely closed	a	t	Mutes
12. Completely closed	d in dzh	t in tsh	Mutes
14. Completely closed	g	k	Mutes

Of consonant sounds which are sometimes included among the standard sounds may be mentioned:

(18) r (initial), as in roar (slightly trilled) or thrill. Its use is confined mostly to singing. The formation is different from the regular r, in the position and action of the tongue. (See diagrams of formation). Instead of curving back up towards the back of the hard palate, the tongue lies up to the front of the hard palate. Instead of an outlet on the sides of the tongue, there is an outlet in the center, between the



DIAGRAM 77

Formation of r (trill)

tongue and the hard palate. When the breath is forced through this passage and the tip of the tongue is pushed against the current of breath, the tip of the tongue vibrates, causing the trill. It is a voiced lingual-palatal, front. It has a cognate, *rh*, in dialect.

(19) Another sound, *ll*, as in *llano*, is sometimes given with the Spanish diphthongal articulation. When thus uttered, it will represent an attempt to articulate *l* and *y* (consonantal) at the same time. The *l* will not be a regular *l*, but an *l* with a *y* tinge, and the *y* will not be a regular *y*, but a *y* with an *l* tinge. In English it is usually uttered as a simple sound, as, *l* in *llano*, or as two simple sounds, as, *l* and *y*, in *million*.

(20) One other sound may be mentioned as occasionally getting a diphthongal character, namely, *ñ*, in *cañon*. Here *n* represents *n* and *y* uttered close together. *N* will have a *y* tinge and *y* will have an *n* tinge. It is better to give it as two separate sounds, *n* and *y*.

#### IV. CONSONANT TENDENCIES

74. The most important tendency to be noted is the substitution of one cognate for another, *d* lazy articulation; next, perhaps, is the dropping unaccented final consonants, especially those *m*

the lips, teeth and tongue (an' for and); then, pronouncing all the consonants in the more unfamiliar words and even restoring the lost consonant sounds of some familiar words, as: horse, humble (?). Cf. hour. Foreigners will be inclined to give the English consonant letters the values they had in their mother tongue. These values are often not equivalent. Foreigners are also inclined to forget that the English consonant letters may have values not found in their own tongue. Norwegian, for example, does not have the sounds of w, hw, ffi, th, z, zh, dzh, and ġz, and probably only two of them (ffi and th) have ever occurred in the language. Special attention should be given to the new sounds, the consonantal equivalents, in order to insure a correct articulation, and to a more vigorous use of the vocal organs, in order to insure a distinct and articulation.

#### V. CONSONANT EQUIVALENTS

75. The consonant equivalents are arranged on the same plan as the vowel equivalents. The following is probably not exhaustive.

Standard	Diacritical equivalent	Orthographic equivalent
1. h, in house.		wh, in who, j, in San Jose.
2. b, in bib; p, in pipe.		ph, in diphtheria.
3. w, in we; hw, in when.		u, in queen; j, in Juan.
4. m, in maim		
5. v, in valve;		f, in of, ph, in Stephen;

- f, in fife.
6. **th**, in they;  
th, in thin.
7. **d**, in did;  
t, in tent.
8. **l**, in lull.
9. **n**, in nine.
10. **z**, in zeal;  
s, in hiss.  
c, in discern,  
s, in his  
ç, in çede,
11. **zh**, in azure;  
sh, in sharp. çh, in çhalse,
12. **dsh**, in judge; ð, in ðem  
tsh, in church.
13. **r**, in roar,
14. **g**, in gig;  
k, in kick. c, in call,  
ch, in chorus,
15. **ng**, in long. n, in anger,  
n, in encore.
16. **y**, in ye.
17. **ex**, in executive,  
ks, in execute.
- gh, in laugh,  
ph, in phantom,
- bt, in doubt,  
ct, in indict,  
d, in blessed,  
ght, in night,  
phth, in phthistic,  
th, in Thomas.  
cht, in yacht,
- x (initial), in Xerxes  
x (final), beaux;  
ps, in psalm,  
sc, in scene,  
sch, in schism,  
z, in quartz.
- si, in vision;  
ce, in ocean,  
ci, in vicious,  
s, in sure,  
si, in mansion,  
ti, in fraction.  
dge, in edge,  
di, in soldier;  
te, in righteous,  
ti in question,  
tu, in nature,
- gh, in ghost,  
gu, n guard,  
gue, in plague;  
cque, in sacque,  
cu, in biscuit,  
gh, in hough,  
qu, in coquette,
- l, in flhal.

VI. CONSONANT SOUNDS OF EACH CONSONANT LETTER  
AND COMBINATION OF CONSONANT LETTERS

76. The total number of consonant sounds for each consonant letter (including combinations of letters) is as follows:

b has 2 sounds,  
c has 6 sounds, but none of its own,  
d has 3 sounds,  
f has 2 sounds,  
g has 6 sounds,  
h has 1 sound,  
i has 1 sound, but none of its own,  
j has 3 sounds,  
k has 1 sound,  
l has 2 sounds,  
m has 1 sound,  
n has 2 sounds,  
p has 3 sounds,  
q has 1 sound, but none of its own,  
r has 2 sounds,  
s has 4 sounds,  
t has 5 sounds,  
u has 1 sound, but none of its own,  
v has 1 sound,  
w has 2 sounds,  
x has 3 sounds, but none of its own,  
y has 1 sound,  
z has 3 sounds,



## (One)

h

1	h	house
2	j	San Jose

## (Two)

b

p

1	b	bib		
	p		pipe	1
	ph		diphtheria	2

## (Three)

w

hw

	j		Juan	1
1	u	queen		
2	w	we		
	wh		when	2

## (Four)

m

1	m	maim
---	---	------

## (Five)

v

f

1	f	of	fife	1
	gh		laugh	2
2	ph	Stephen	phantom	3
3	v	valve		

## (Six)

th

th

1	th	they	thin	1
---	----	------	------	---

## (Seven)

		d		t	
	bt		doubt		1
	cht		yacht		2
	ct		indict		3
1	d	did	hissed		4
	ght		night		5
	phth		phthistic		6
	t		tent		7
	th		Thomas		8

## (Eight)

		l	
1	l	lull	
2	ll	lull	

## (Nine)

		n	
1	n	Nan	

## (Ten)

		z		s	
1	c	discern		cede	1
	ps			psalm	2
2	s	his		hiss	3
	sc			scene	4
	sch			schism	5
3	x	Xerxes			
4	z	zeal		quartz	6

## (Eleven)

		zh		sh	
	ce			ocean	1
	ch			chaise	2

# CRITICISM

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	ci		vicious	3
1	ge	rouge		
	s		sure	4
	sh		sharp	5
2	si	vision	mansion	6
	ti		fraction	7
3	z	azure		

(Twelve)

		dzh	tsh	
	c		Medici	1
	ch		church	2
	cz		Czerny	3
1	dge	edge		
2	di	soldier		
3	g	gem		
4	j	jar		
	te		righteous	4
	ti		question	5
	tu		nature	6

(Thirteen)

		r	
1	r	roar	

(Fourteen)

		ġ	g	
	c		call	1
	ch		chorus	2
	cane		sacque	3
	cu		biscuit	4
1	g	gig		
2	gh	ghost	hough	5
3	gu	guard		

4	gue	plague		
	k		kick	6
	qu		coquette	7
	que		antique	8

(Fifteen)

ng

1	n	encore
2		anger
3	ng	long

(Sixteen)

y

1	i	filial
2	y	ye

(Seventeen)

gz

ks

1	x	executive	execute	1
---	---	-----------	---------	---

(Eighteen)

r

1	r	thrill
---	---	--------

(Nineteen)

ll

1	ll	llano
---	----	-------

(Twenty)

ñ

1	ñ	cañon
---	---	-------

Total, 54 consonants and consonant combinations,  
83 illustrations.

On the authority of A. J. Ellis we give the following combinations of consonant sounds in the syllable:

## INITIAL

## Two SOUNDS—28

- |                                 |                       |
|---------------------------------|-----------------------|
| 1. bl, as in black              | 15 pr, as in prince   |
| 2 br, as in brown               | 16 sf, as in sphere   |
| 3 bw, as in buoy (occasionally) | 17 sk, as in scold    |
| 4 dr, as in draw                | 18 sl, as in slow     |
| 5 dw, as in dwarf               | 19 sm, as in small    |
| 6 fl, as in flew                | 20 sn, as in snow     |
| 7 fr, as in frog                | 21 sp, as in speak    |
| 8 gl, as in glean               | 22 st, as in stand    |
| 9 gr, as in grass               | 23 sw, as in swear    |
| 10 gw, as in guano              | 24 shr, as in shriek  |
| 11 kl, as in clothes            | 25 tr, as in trout    |
| 12 kr, as in crumb              | 26 tw, as in twine    |
| 13 kw, as in quilt              | 27 thr, as in through |
| 14 pl, as in play               | 28 thw, as in thwart  |

## THREE SOUNDS—5

- |                         |                         |
|-------------------------|-------------------------|
| 29 skr, as in sculpture | 32 spr, as in sprinkled |
| 30 skw, as in squeeze   | 33 str, as in stray     |
| 31 spl, as in splash    |                         |

## FINAL

## Two SOUNDS—69 (INCLUDING 8 COMPLEX)

- |                       |                       |
|-----------------------|-----------------------|
| 1 bd, as in rubbed    | 6 thz, as in breathes |
| 2 bz, as in rubs      | 7 fs, as in cuffs     |
| 3 dth, as in breadth  | 8 ft, as in theft     |
| 4 dz, as in pads      | 9 fth, as in fifth    |
| 5 thd, as in breathed | 10 gd, as in begged   |

11	gz, as in begs	41	rf, as in wharf
12	ks, as in axe	42	rk, as in irk
13	kt, as in act	43	rl, as in earl
14	lb, as in bulb	44	rm, as in arm
15	ld, as in wild	45	rn, as in learn
16	lf, as in shelf	46	rp, as in chirp
17	lk, as in elk	47	rs, as in fierce
18	lm, as in film	48	rth, as in earth
19	ln, as in fallen	49	rv, as in starve
20	lp, as in help	50	rz, as in fears
21	ls, as in else	51	sht, as in hushed
22	lt, as in hilt	52	sk, as in cask
23	lth, as in health	53	sp, as in hasp
24	lv, as in shelve	54	st, as in wrist
25	lz, as in ells	55	ts, as in wits
26	md, as in hemmed	56	tth, as in eighth
27	mp, as in lamp	57	ths, as in bath's
28	mt, as in attempt	58	tth, as in sheathed
29	mz, as in hams	59	vd, as in halved (oc-
30	nd, as in hand		casionally)
31	ns, as in hence	60	vz, as in halves
32	nt, as in hint	61	zd, as in pleased
33	nth, as in tenth	62	tsht, as in reached
34	nz, as in hens	63	dzhd, as in judged
35	ngk, as in think	64	ldzh, as in bulge
36	ps, as in taps	65	ltsh, as in filch
37	pt, as in wept	66	ntsh, as in flinch
38	pth, as in depth	67	ndzh, as in change
39	rb, as in barb	68	rtsh, as in arch
40	rd, as in barred	69	rdzh, as in urge

## THREE SOUNDS—58 (INCLUDING 5 COMPLEX)

70	dths, as in breadths	74	ksth, as in sixth
71	fts, as in thefts	75	kts, as in acts
72	fths, as in fifths	76	lbz, as in bulbs
73	kst, as in fixed	77	ltsht, as in filched

78	ldz, as in wilds	103	ngkth, as in length
79	lfs, as in shelf's	104	pts, as in adepts
80	lft, as in engulfed	105	pths, as in depths
81	lfth, as in twelfth	106	rbz, as in barbs
82	ldzhd, as in bulged	107	rtsht, as in arched
83	lks, as in elks	108	rdz, as in birds
84	lkt, as in sulked	109	rfs, as in wharfs
85	lmz, as in films	110	rks, as in shirks
86	lps, as in helps	111	rlz, as in whirls
87	lts, as in hilts	112	rmd, as in armed
88	lths, as in health's	113	rmz, as in arms
89	lvz, as in shelves	114	rnd, as in learned
90	mps, as in lamps	115	rnt, as in learnt
91	mpt, as in attempt	116	rnz, as in learns
92	mts, as in attempts	117	rps, as in chirps
93	ntsht, as in flinched	118	rpt, as in chirped
94	ndz, as in hands	119	rst, as in worst
95	ndth, as in thousandth	120	rths, as in births
96	ndzhd, as in changed	121	rvd, as in served
97	nst, as in minced	122	rvx, as in starves
98	nts, as in hints	123	sks, as in casks
99	nths, as in tenths	124	sps, as in hasps
100	ngd, as in winged	125	spt, as in cusped
101	ngks, as in thinks	126	sts, as in wrists
102	ngkt, as in blinked	127	tths, as in eighths

## FOUR SOUNDS—5

128	ksths, as in sixths	131	ndths, as in thousandths
129	lfths, as in twelfths		
130	mpts, as in attempts	132	ngkths, as in lengths

## C. SYLLABICATION

77. Syllabication (Fr.-Lat.-Gr., from *σύν*, together, and *λαμβάνειν*, to take) is the act of forming syllables. A syllable is a word or a part of a word, consisting of

an elementary sound or a combination of such sounds, uttered by one impulse of the voice. The formation of the syllables is marked partly by the accent, but chiefly by the discontinuance of the vocal current. The discontinuance may be a complete stop, a pause, or merely a checking of the breath. "The diphthong *ī* is uttered with a single impulse from beginning to end. In the word *na-ive*, exactly the same organic positions are taken, and in the same order, as in the *i* diphthong,—in the way the latter is very commonly pronounced. The difference between the *ā ī* in *nā-ive*, or *nā-īf*, and the *ī* in *knife*, consists wholly in the different distribution of stress, and of quantity, among the different parts of the sound. It is the remission of stress in the middle of the vowel portion of the word, that makes the two syllables in *nā-ive*."<sup>78</sup>

#### I. FORMATIONS

78. The syllabic divisions are determined with regard to the vowel sounds, the etymology and the euphony. Each syllable must have a vowel sound, simple or diphthong, or, in certain positions, at least a semi-vowel. A word will have as many syllables as it has vowel sounds uttered separately. Thus; *O*, *knife*, *Sioux*, *giaour*, have each one syllable; *believe* and *schism* have two; *bodiless* has three; *acclimated*, four; *extraordinary*, five; and *incomprehensibility*, eight. Long vowel sounds should as a rule end a syllable, and short vowel sounds should not end it. In other words, the consonants flank only the begin-



ning side of the long vowel sounds, but both sides, especially the end, of the short sounds; or, syllables with short vowel sounds must have consonants to close them, but the long vowel sounds can be open. The etymological or historical is more disregarded in speech than in writing. The etymological rule is, that the parts of compound (two or more entire words) or complex (a root or stem, plus a prefix or suffix or both) words shall be kept distinct in the syllables. Thus, school-house, con-demn, in-car-na-tion, mak-er (instead of ma-ker. Cf. rule for long vowel above). A reader should make himself familiar with the most common Anglo-Saxon, Latin and Greek prefixes and suffixes and some roots, and would find this knowledge very helpful, not only in syllabication, but also in getting the meanings of words. The rule of etymology is good, but is often set aside for the vowel rule or the rule of euphony (Lat.-Gr., εὖ well, and φωνή, sound). This third rule requires that the combinations shall be easy and pleasant to the ear. Thus, al-ien, not a-lien, be-hav-ior, not be-ha-vior. There are exceptions to this rule also. As to the number of syllables it contains, a word is called monosyllabic (with one syllable), dissyllabic (two), trissyllabic (three), or polysyllabic (two or more, many). As to its position in the word, a syllable is called ultimate (last syllable), penult (next to last), antepenult (second from last), preantepenult (third from last), pro-preantepenult (fourth from last).

## II. TENDENCIES

79. In script or print the act of syllabifying is much more definite than in actual speech. Thus, pity is syllabified pit-y in writing. In speech it is syllabified pit-y, pit-ty, or pit-t-ty. Im-mense becomes, im-ense, i-mense, im-mense, or im-m-mense. Val-ley becomes val-y, va-ly, val-ley, or val-l-ley. Again, through indistinct and lazy enunciation and the tendency to place the accent toward the beginning of words, there is a constant process of slurring and dropping of syllables and running words into each other.

## D. ACCENTUATION

80. Accentuation (Lat., *accentus*, from *ad*, to, and *cantus*, a singing) is the act of distinguishing one syllable from another by means of special stress or quantity or change of pitch or quality. It is a very important part of English pronunciation. It is an important aid to enunciation, articulation and syllabication. It makes both speaking and listening easier. It resembles emphasis, being to a word what emphasis is to a word group. It differs from emphasis in this regard that emphasis is always placed on the central thought, which is variable, while accent must keep the position fixed for it, which may or may not be the central idea of the word.


## I. POSITION

81. The position of the accent should be on the central idea of a word, root, stem, or base. It does

not always correspond to this, though. The position given to it by the etymology of the word or the tendency or caprice of society, must be observed. The position may be changed in a few exceptions, as for satisfying meter, distinguishing parts of speech (noun from verb, noun from adjective, verb from adjective), showing contrast, imitating foreigners.<sup>79</sup> If it has more than one accent, one of the accents will as a rule, be stronger. Thus, in a'-men' and La'-Fay'-ette', they are about the same, but in cap'-italiza'-tion, in'-subor'-dina'-tion and in'-commu'-nicabil'-ity they are not. Primary is the name given to the heaviest accent, secondary to the lighter, and tertiary to the lightest. A single word may have four or five different shades of accent just as a single word group may have as many shades of emphasis.

## II. TENDENCIES

82. The English tendency in accentuation is to place the accent away from the close of a word as far as possible. From to time there has been a sort of reaction against this, because of the indistinctness of enunciation and articulation resulting therefrom.<sup>80</sup> A more positive and continuous influence towards that end is classical studies. Foreigners make many mistakes in accent, but have little influence on the standard, except on newly adopted words from their native tongues. The standard is never absolute. It points now to this, now to that, now both ways. It may retain a foreign accent even for centuries. "Ur-bane and divine have kept their French accent for



four centuries." <sup>81</sup> The standard is what fashion makes it. It must change with the next change of fashion. The reader will have to follow the tide. The best he can do is to listen to those who accent well, to use a good dictionary, and to drill. Here, as in every other phase of reading, practice makes perfect.

## NOTES

<sup>1</sup> A thesis for the degree of Doctor of Philosophy, University of Minnesota, 1908.

<sup>2</sup> Murdoch's "Plea for Spoken Language," 26 (Van Antwerp, 1893). Cf. Corson's "Voice and Spiritual Education," 22 (Macmillan, 1896.)

<sup>3</sup> Murdoch's "Plea for Spoken Language," 219.

<sup>4</sup> Ayres, "Essentials of Elocution," 68; (Funk & Wagnalls, 1886).

<sup>5</sup> Ibid., 6.

<sup>6</sup> S. H. Clark, perhaps the most pedagogical American writer on reading, thinks Ayres has done more good than he will receive credit for, and looks to him as the source of his artistic inspiration. See Preface to Chamberlain and Clark's "Principles of Vocal Expression" (Scott, Foresman, 1902). Both writers acknowledge indebtedness to G. L. Raymond, a Rush elocutionist; S. S. Curry, a Delsartian, also receives credit.

<sup>7</sup> For example: Meyer's "Organs of Speech and Their Application in the Formation of Articulate Sounds" (Appleton, 1884); Behnke's "Voice, Speech and Song" (Sampson & Low, 1884).

<sup>8</sup> For example: Monroe's "Manual of Physical and Vocal Training" (Cowperthwait, Phila., 1869); Guttman's "Gymnastics of the Voice" (Werner, 1893); Warman's "Voice—How to Train It—How to Care for It" (Lee and Shepard, 1901).

<sup>9</sup> For Example: Tyndall's "Sound" (1875. Collier, 1892).

<sup>10</sup> Ellis' "Pronunciation for Singers" (J. Curwen, London, 1877); Bell's.

<sup>11</sup> For example: Sweet's "History of English Sounds" (Clarendon, 1888); "New English Grammar" (Clarendon, 1900); "History of Language" (Macmillan, 1900); Lounsbury's "History of English Language" (Henry Holt, 1897); "Standard of Pronunciation" (Harpers, 1904); Whitney's "Life and Growth of Language" (Appleton, 1892).

<sup>12</sup> Delaumosne and Arnaud's "Delsarte System of Oratory" (Werner, 1887).

<sup>13</sup> Stebbins' "Delsarte System of Expression" (Werner, 1894).

<sup>14</sup> For example: Curry's "Vocal and Literary Interpretation of the Bible" (Macmillan, 1903); Bishop's "Interpretative Forms of

Literature" (New York, 1903).—Among the many books on Expression published during the last decade may be mentioned three by Arthur E. Phillips of Chicago: "Natural Drills in Expression," 1909 (Newton Co.) "The Tone System," 1910 (Newton Co.), and "Effective Speaking."

15 Murdoch's "Plea for a Spoken Language."

16 To get an author's message is only relatively possible. "Every thoughtful student of psychology knows that no one could possibly expect to secure a succession of concepts exactly similar to those of the writer whom he reads." (Laing's "Reading Manual for Teachers," 67, D. C. Heath, 1901).

17 Perry's "Study of Prose Fiction," 177-216 (Houghton, 1902).

18 Examples of such books for older readers: Fossett's "Comparative Literature" (Appleton, 1896) defines the boundaries of literature. Hunt's "Literature, Its Principles and Problems" (Funk & Wagnalls, 1906) gives a general survey of the field of literature. Gayley and Scott's "Methods and Materials of Literary Criticism" (Ginn, 1903) gives a general survey of the field of aesthetics and poetics. Painter's "Elementary Guide to Literary Criticism" (Ginn, 1903) is a manual for beginners in literary study. Johnson's "Elements of Literary Criticism" (Harpers, 1899) is a like manual for older students. Sheran's "Handbook of Literary Criticism" (Hinds & Noble, 1905) gives an analysis of literary classes for the general reader. Cairn's "Forms of Discourse" (Ginn) gives an analysis of composition classes for the student. Gummere's "Handbook of Poetry" (Ginn, 1895) is intended to simplify the study of poetry. Freytag's "Technique of the Drama" (Scott, Foresman, 1900) simplifies one class of poetry. Raymond's "Genesis of Art Form" (Putnam's, 1893) shows the identity of the sources, methods and effects of composition in music, poetry, painting, sculpture and architecture. Saintsbury's "History of Criticism and Literary Taste" (Dodd, Mead, 1902) illustrates the progress of criticism. Pancoast's "Introduction to English Literature" (Henry Holt, 1901) is a brief survey of England's literature. Brook's "Early English Literature" is a more extensive survey of one period. Simond's "Introduction to English Fiction" (D. C. Heath, 1898) is a brief survey of one class of English literature. Forsyth's "Novels and Novelists of the Eighteenth Century" is a more extensive survey of one period of that class. Bascom's "Philosophy of English Literature" (Putnam's, 1898) is a general survey of the development of the principles of English literature. Renton's "Outlines of English Literature" is a general survey of schools and tendencies. Dowden's "Shakespeare—His Mind and Art" (Harpers, 1902) is a critical study of one author.

19 On the literary forms in the Bible see also Moulton's "Short Introduction to the Literature of the Bible" (1901) and "Literary Study of the Bible" (D. C. Heath, 1899), Briggs's "Bible Study" (Scribner's, 1894), Lange and Schaff's "Commentary on the Bible," especially "Job" (Scribners), Curry's "Vocal and Literary Interpretation of the Bible."

20 "The metal you are in search of is the author's mind or meaning, his words are as the rock which you have to crush and smelt in order to get at it. And your pickaxes are your care, wit and learning; your smelting furnace is your own thoughtful soul. Do not hope to get any good author's meaning without those tools and that fire; often you will need sharpest, finest chiselling, and patientest fusing, before you can gather one grain of the metal. And, therefore, first of all, I tell you earnestly and authoritatively (I know I am right in this); you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable—nay, letter by letter" (Ruskin's "Sesame," 1864). "The reading lesson should primarily be a thinking lesson, and every shade of thought should be carefully distinguished no matter how long a time may be consumed. The habit of hurrying over the page, which is so prevalent, is clearly an outgrowth of school room methods. Careless of the future we are too prone to push the pupil along, ignoring the simpler and most evident of psychological laws, that thought comes by thinking and thinking takes time." (Clark, quoted by Sabin in "Common Sense Didactics," Rand, McNally, 1905).

21 "Not until the whole of a machine is comprehended can one estimate the relative value of its component parts; not until the whole of a piece of literature is comprehended—studied and analyzed—from the interpreter's view point, is one able to estimate the relative dramatic value of any word-picturing that may form its different parts; for example, in Tennyson's 'Charge of the Light Brigade,' at the beginning of the second verse are the words: 'Forward, the Light Brigade!' These words by themselves seem to be spoken in the first person: They suggest the tone and manner of one giving a direct, confident command. When studied as a part of the whole poem, they are found to be spoken in the third person, to be words of command which are merely repeated by another person, telling of an event—a national disaster—that occurred in some past time. Moreover, their emotional atmosphere is far removed from that of courageous, exulting strife; instead, it is mournful, dirge-like." (Bishop's "Interpretative Forms of Literature," 27).

22 The student of expressive reading will find a fair knowledge of language very advantageous. The following books indicate some points to be studied: Reed and Kellogg's "Higher Lessons in English" (Maynard 1898) develops the study of the sentence by the diagram. Baskerville and Sewell's "English Grammar" (American Book Co., 1895) deals more with the facts than the theories of grammar. Sweet's "New English Grammar" deals more with the theories than the facts. Emerson's "Brief History of the English Language" (Macmillan, 1900) is a popular and scholarly history of the language. Bradley's "Making of English" is a statement of the causes of the changes in the language (Macmillan, 1904). Sweet's "History of Language" is a primer in general grammar. Watrous' "First Year English: Syntax and Composition" (Sibley & Ducker, 1900) and "Second Year English: Composition-Rhetoric" (1902) are good texts in beginning composition. Hart's "Essentials of Prose Composition" (Eldredge, Phila., 1902) lays stress on the writing of the sentence. Scott and Denney's "Composition-Rhetoric" (Allyn & Bacon) lays stress on the writing of paragraphs. Their "Composition-Literature" (1902) lays stress on the use of literary models. Kavana and Beatty's "Composition and Rhetoric" (Rand, McNally, 1902) is an inductive study based on literary models according to their form of discourse. Kellogg's "Rhetoric" (Maynard, 1891) is a text book for beginners. Genung's "Working Principles of Rhetoric" (Ginn, 1902) is a text for more advanced students. Johnson's "Alphabet of Rhetoric" (Appleton, 1903) is a convenient reference book to rhetorical facts. Hill and Jevon's "Logic" (Sheldon, 1883) is an elementary text on logic. Trench's "On the study of Words" (Macmillan, 1889) is a popular pioneer work on the life and character of words. Anderson's "Study of English Words" (American Book Co., 1897) is an elementary text on the same subject. Greenough and Kittredge's "Words and Their Ways in English Speech" (Macmillan, 1901) is a more advanced work on word history. Crabb's "English Synonyme Explained" (Harpers, 1901) is a standard book on synonyms. Skeat's "Etymological Dictionary" (Clarendon, 1882) is a standard etymological dictionary. Webster's "International Dictionary" (Merriam) is a standard general dictionary.

23 "To conclude what we have to say on the first portion of our subject, the material part of reading, we must now occupy ourselves a little with what we call punctuation.—The tongue punctuates as well as the pen.—One day, Samson, sitting at his desk, sees himself approached by a young man apparently pretty well satisfied with himself.—'You wish to take reading



lessons, sir? 'Yes, Monsieur Samson.'—'Have you had some practice in reading aloud?'—'O yes, Monsieur Samson, I have often recited whole passages from Corneille and Moliere.'—'With success?'—'Well, yes, Monsieur Samson, I think I may flatter myself that far.'—'Take up that book, please. It is Fontaine's "Fables." Open it at the "Oak and the Reed." Let me hear a line or two.'—The pupil begins: "The Oak one day, said to the Reed"—"That's enough sir: You don't know anything about reading!" 'It is because I don't know much, Monsieur Samson,' replies the pupil, a little nettled, 'it is precisely because I don't know much that I've come to you for lessons. But I don't exactly understand how from my manner of reading a single line verse—' 'Read the line again, sir!' He reads it again: "The Oak one day, said to the Reed—" 'There! You can't read. I told you so!' 'But—' 'But,' interrupts Samson cold and dry, but why do you join the adverb to the noun rather to the verb? What kind of an Oak is an "Oak one day?" No kind at all! There is no such tree! Why, then, do you say: "The Oak one day, said to the Reed?" This is the way it should go: "The Oak (comma) one day said to the Reed." You understood, of course?'—'Certainly, I do,' replies the other, a new light breaking on him. 'It seems as if there should be an invisible comma after "Oak"!—"You are right, sir," continues the master. 'Every passage has a double set of punctuation marks, one visible, the other, invisible; one is the printer's work, the other, the reader's.' "The reader's? Does the reader also punctuate?"—'Certainly, he does, quite independently too of the printer's work, though it must be acknowledged that sometimes both coincide. By a certain cadenced silence the reader marks his period; by a half silence, his comma; by a certain accent, an interrogation; by a certain tone, an exclamation. And I must assure you that it is exclusively on the skillful distribution of these insensible points that not only the interest of the story, but actually its clearness, its comprehensibility, altogether depends.'—(Legouvé's "Reading as a Fine Art," 47-48, Roberts, 1879).

24 Curry's "Lessons in Vocal Expression," 76.

25 "One trifle—which seems so, but which, like a dead fly, spoils the ointment—is the danger of placing the emphasis, or stress of voice, on the small word in a sentence. Thus, I have heard it read: 'God IS love.' These three monosyllables are capable of three different emphases. If we say 'GOD is love,' we imply that, above all other beings, God is love. If we say 'God is LOVE,' we imply that above all other, and greater than all attributes of God, stands forth his glorious attribute

of love. But if we lay false emphasis on the word 'is' and say: 'God IS love,' we imply that someone has asserted the contrary...and insist that 'God IS love.' " (Fleming's "Art of Reading and Speaking," 170. E. Arnold, New York).—"Children's voices are natural and therefore pleasing. A child is always correct in his emphasis and inflections. His voice is pure until he forms bad habits of utterance. If he wants a certain thing he leaves you in no doubt as to what that thing is; he intuitively and correctly emphasizes the point of his sentence. Anger, disappointment, excitement, joy, fatigue, astonishment, insolence, doubt,—what child of ordinary intelligence, in good health, and under ordinary circumstances, does not give natural expression to these varying emotions? Why then when natural, pleasing speech is the rule among children, should natural, pleasing reading be the exception? The answer to this question, justified by ample experience and observation, is, because it is the exception, and not the rule, to teach children, that, while talking is the natural expression of one's own thought, reading is the expression of written or printed thought, either one's own, or that of some one else."—Le Row's "How to Teach Reading," 22-25 (Maynard, 1884).

26 "The present English orthography is practically a system of letter-groups which are partly arbitrary hieroglyphs, partly imperfectly phonetic representations of the sixteenth century." Sweet's "History of English Sounds," 272. Skeat's "Primer of English Etymology," 41 (29-41). "It has been claimed that according to our present method the word 'scissors' might be spelled in 58,365,440 ways and in each follow the analogy of other accepted words. No further comment is needed on the imperfection of our present alphabet."—Rankin's "Everyday English," II, 291 (Educational Pub. Co., 1903).

"An old poem tells of a teacher and a pupil who undertook to settle the spelling of a word by a fight, in which the teacher was killed: and a Greek comedian, Kallias, wrote a letter tragedy."—Hall's "How to Teach Reading," 2 (D. C. Heath, 1896).

27 Phonetic spelling assumes either that pronunciation would remain fixed, or that spelling considered as a mirror of speech, could be adjusted from generation to generation. All experience is against the former, and the world would never consent to the latter. Severance between the spoken and the written language is involved in the nature of things, and is unavoidable except by a continual change as would make the second as variable as the first.—Welsh's "Essentials of English," 52 (Scott, Foresman, 1884).

28 See lists of words differently pronounced by different ortheopists in the "International Dictionary," "Standard Dictionary," Ashmore's "Manual of Pronunciation" (Ginn, 1904).

29 "In its earlier editions," says Tucker ("Our Common Speech," 129, Dodd, Mead, 1895), "Webster was something for Americans to laugh at and feel ashamed of, but now it is in certain respects overvalued. Its popularity can be judged by the sale of the reprints of the 'Unabridged' of 1847."

30 "Rogers the poet complained: 'The now fashionable pronunciation of several words is to me at least offensive. "Contemplate" is bad enough, but "Balcony" makes me sick' "—Lounsbury's "Standard of Pronunciation," 129.

"An ordinarily clever and sensible seaman will be able to make his way ashore at most ports: yet he has only to speak a sentence of any language to be known for an illiterate person; so also the accent, or turn of speech, will at once mark a scholar. And this is so strongly felt, so conclusively admitted, by educated persons, that a false accent or a mistaken syllable is enough, in the parliament of any civilized nation, to assign to a man a certain degree of inferior standing forever."—Ruskin's "Sesame."

31 L. Abbott's "Beecher," quoted in Tenney's "Manual of Elocution and Expression," 296.

32 "Luthersk Börneblad" (1912, 312) tells a good story of a girl who could when she would. In Norway everybody belonging to the State Church has to get confirmed. This girl had gotten engaged, but was not yet confirmed. Her pastor refused to marry her until she was confirmed. 'I cannot learn my Catechism in ten years,' she protested. 'Then you will postpone your wedding ten years,' the pastor answered. This threat he could carry out, for he lived in the Old Country. But the young lady wanted to get married, and did not want to wait ten years either for that happy day, so she began learning her 'Catechism' and learned it to everybody's satisfaction. It did not take her ten years either; it took her only eight weeks."

33 Roark's "Methods in Education," 114.

34 "It should, however, be kept in mind that while good reading requires a clear expression of the thought, it does not require a FULL expression of the feeling...The most that good reading requires is that the feeling be clearly expressed by the voice; and the power of the voice in this direction is marvelous." White's "Elements of Pedagogy," 238. (American Book Co., 1886).

35 On improving the conversational tone see Mahaffy's "Art of Conversation" (Putnam, 1887).

36 "The reason," Bullah says, 'why the voices of many clergymen fail is not that they use their voices too much; they use them too little, but they do not use them regularly. They enter a two mile race on Sunday without having run a lap on six preceding days.'—"Mitchell's "School and College Speaker," XCVI.

37 Examples of prepared lists: Ashmore's "Manual of Pronunciation" (1200 words), Ayres' "Orthoepist" (3500 words, Appleton, 1882). Phylfe's "Seven Thousand Words Often Mispronounced" and "Test Pronouncer" (Putnam, 1892). Metcalf and De Garmo's "Drill Book in Dictionary Work" (American Book Co., 1898).

38 White's "Everyday English."

39 Russell's "Orthophony," XIII (Houghton, 1882)

40 Overton's "Applied Physiology," 353.

41 Behnke's "Mechanism of the Human Voice," 28-30.

42 Elsberg's "Throat and Its Functions," quoted in Walker's "Anatomy, Physiology and Hygiene," 366 (Allyn & Bacon, 1900).

43 Flint's "Handbook of Physiology."

44 Overton's "Applied Physiology," 351.

45 W. B. S. Mathews, in Schmauk's "Voice," 46.

46 Sayce's "Introduction to Science of Language," I, chap. 4 (Kegan Paul, 1900).

47 Ramsay's "English Language and English Grammar," 128 (Putnam, 1892).

48 Kidder's "Outline of Physiology and Bell's Visible Speech,"

90 (Emerson College of Oratory, Boston, 1905).

49 Russell's "Orthophony," 49.

50 By register is meant a portion of the compass of the voice produced by a particular adjustment of the vocal cords. There are three registers in each voice compass, the chest, the head and the falsetto, called also the lower, the middle and the higher, and the thick, the thin and the small. The name "chest" is given, because the resonance is chiefly from the chest; "head," because the resonance is chiefly from the head; and "falsetto," because it is false and artificial, above the natural range of the voice. The name "lower" is given, because the tones are low and the organs lowered in their production; "middle," because the tones and organs are on a middle range; "higher," because they are on a high range. The name "thick" is given, because the vocal chords are made long and thick and vibrate their whole length; "small," because they are much shortened; "thin," because they are made much more tense. The chest register extends from the lowest notes up to about F above middle C. The head register goes

one octave higher. The falsetto is above this. The registers overlap.

<sup>51</sup> "Criticism is a minute examination of any compound subject...with a view to ascertaining and manifesting merits and faults," Smith's "Synonyms Discriminated," 287 (George Bell, London, 1895).

<sup>52</sup> Well's "Natural Philosophy," 200.

<sup>53</sup> Macaulay, on Fox and Stormont in Parliament: "Stormont began by declaring in a slow, solemn, nasal monotone, that, 'when—he—considered—the enormity—and the—one unconstitutional—tendency—of the measures—just—proposed, he was—hurried—away in a—torrent—of passion—and a—whirlwind—of im-pet-u-os-i-ty.' Mr. Fox, he described as rising with a spring to his feet, and beginning, with the rapidity of lightning, thus: 'Mr. Speaker, such is the MAGNITUDE such the IMPORTANCE such the vital INTEREST of the question that I can but IM-PLORE I cannot but ADJURE the House to come to it with the utmost CALMNESS the utmost COOLNESS the utmost DELIBERATION.'"—Schmauk's "Voice," 147.

<sup>54</sup> Marie Louise Baright.

<sup>55</sup> Lanier's "Science of English Verse," 95-96.

<sup>56</sup> W. Watson's "Lo, with the ancient."

<sup>57</sup> Lanier's "Science of English Verse," 247.

<sup>58</sup> Wallascheck's "Primitive Music" (Longmans, 1893).

<sup>59</sup> Carhart and Chute's "Elements of Physics," 285 (Allyn, 1897).

<sup>60</sup> Carhart's "University Physics," I, 225 (Allyn & Bacon, 1894).

<sup>61</sup> "Avoid raising the pitch of your voice. Talk as low as you can. A high-pitched voice is trying to your auditors; it indicates nervousness and irritation in you. By the way, if you keep your voice low you will rarely get into a quarrel. Did you ever notice how people's voices gradually rise as they grow angry? Talk low and keep peace in the family; talk low and avoid contentions in business; talk low and win an audience."—Frank Crane.

<sup>62</sup> Ayres' "Essentials of Elocution," 22.

<sup>63</sup> Fulton and Trueblood's "Practical Elocution," 145.

<sup>64</sup> Lanier's "Science of English Verse," 26.

<sup>65</sup> Fulton and Trueblood's "Practical Elocution," 116-117.

<sup>66</sup> Carhart's "University Physics," I, 190.

<sup>67</sup> Schmauk's "Voice," 118.

<sup>68</sup> Witowski in Behnke's "Mechanism of the Human Voice," 89.

69 "The cry of a child will inform the physician or observing mother of the location and character of the disease. It does not take much observation to distinguish the cry of disease from the cry of hunger or of anger. A baby's cry reveals much more than a careless observer would suppose. The peculiar metallic sound which accompanies croup never will be forgotten by those who once have been awakened in the night by this fear-inspiring cry. In some instances the tone of the voice may be due to physical defects, although even in these cases it is possible to improve its quality to a marked degree. The person who gradually is growing deaf is inclined to speak to others so that he can hear his own voice, and as a result talks too loudly. After a time, when his attention has been called to the fact, he is inclined to speak too low, as he cannot judge how to moderate his voice. The beauty of the voice is as striking as the beauty of the face, and quite as fascinating. One of the most beautiful speaking voices it ever was my privilege to hear was that of a deformed girl who had few other attractions, but her voice was so beautiful one could sit for hours listening to it in ordinary conversation.

The voice also shows the amount of reserve force of the speaker. A thin voice indicates that the speaker has not much reserve power, while a full, well rounded voice is an expression of power held in reserve. No one can command and hold the attention of an audience who has not a pleasing and understandable manner of expressing himself. The same address could be delivered by two different individuals and the effect would be almost the opposite because one is able to sway the audience by the tones of his voice while the other only bores it; the one gives evidence of power and knowledge of his subject while the other is unable to draw forth any enthusiasm because of his manner which does not inspire confidence."—Dr. Edith B. Lowry's "What the Voice Tells."

70 Schmauk's "Voice," 120.

71 There is very little agreement as to the proper use of these terms. To illustrate Kidd says: "Articulation includes the utterance of the sounds and syllables contained in words; it also includes syllabication, analysis, accent and pronunciation" ("New Elocution and Vocal Culture," 42. American Book Co., 1883). Fenno: "Articulation consists in a distinct and correct utterance of the elementary sounds" ("Science and Art of Elocution," 21. Hinds and Noble, 1878), Murdoch: "Articulation is vocality, or whispering voice, modified by the organs of enunciation" ("Analytic Elocution," 96). Southwick: "Articulation has been defined as 'the correct and elegant

delivery of the elementary sounds in syllables and words." ("Elocution and Action," 46. Werner, 1903). Ott: "Pronunciation is the utterance of words with regard to the articulation of consonants, the enunciation of vowels and the placing of accents" ("How to Use the Voice," 51). M. B. Brown: "As applied to speech, articulation signifies a joining together of the elements, already explained, into words" (Lyons' "American Elocutionist," 38. Butler, 1872). Russell: "To pronounce a word properly, implies that we enunciate correctly all its syllables, articulate correctly the sounds of its letters, and accent properly according to prevailing cultivated usage" ("Orthophony," 5). Brooks: "Correct pronunciation includes two things—articulation and accent" ("Methods of Instruction," 193. Lippincott, 1867). Shoemaker: "Articulation consists in a correct and distinct utterance of the elementary sounds in syllables and words" ("Practical Elocution," 69. Penn, 1895). "Report of the Committee of Fifteen": "In the fourth year and previously the first item—that of elocution, to secure distinct enunciation and correct pronunciation—should be most prominent" (P. 89. American Book Co., 1895). Garlick: "Pronunciation is the proper sounding of the vowels," enunciation, the "correct sounding of the consonants"; articulation, the "proper fitting of one syllable to another," ("New Manual of Method," 172. Longmans, 1896). Salmon speaks of enunciating each letter and pronouncing each word ("Art of Teaching," 94. Longmans, 1898). Another author (his name escapes us) speaks of pronouncing each word by itself and enunciating the words in succession. Marshland seems to make articulation equivalent to pronunciation ("Interpretative Reading," 15. Longmans, 1903). So does Hamill ("New Science of Elocution," 31. Eaton & Mains). Kofler makes enunciation equivalent to pronunciation ("Art of Breathing," 206.). Pertwee uses articulation and enunciation synonymously ("Art of Speaking," 38. Putnam's). Seymour does likewise ("How to Speak Effectively," 41. Geo. Routledge, London, 1905). Also Buckley ("Extemporaneous Oratory," 158. Eaton & Mains, 1898). Also Prince ("Methods of Teaching," 56. 1892), who regards enunciation as distinctness of utterance, while pronunciation is correctness. Vanderhoff makes pronunciation equal to articulation and accent ("Art of Elocution," 51. Spaulding, 1851). Carpenter, Baker and Scott's "Teaching of English in Secondary Schools" speaks of "clear enunciation and correct pronunciation" (Page 119. Longmans, 1904). Brace refers articulation to the making of the elementary sounds ("Text Book of Elocution," 28). Kirby states that "the word pronunciation is used as in the ordinary sense" (Public

Speaking and Reading," 132. Lee and Shepard, 1896). But what is the ordinary modern sense? The above sample definitions seem to show that the terms used as criteria of pronunciation have no certain acknowledged boundaries. This is the case with most technical words in literary study (Bray's "History of English Critical Terms. D. C. Heath 1898). Compare, for example, Fleming's use of terms in the following extract from his "Art of Reading and Speaking" (Page 102) with their use in this thesis: "Good speaking includes articulation, enunciation, correct pronunciation, pause, emphasis, punctuation, accent, rhythm, melody, pitch, intonation, cadence, modulation, expression, and feeling." In view of the fact that there is no absolute standard of definition the reader should by all means always try to get the meaning which the author intended a particular word to have. The importance of studying details with reference to the context and the whole perspective cannot be overemphasised.

71 On dialects: Hempf's "Language Rivalry and Speech Differentiation in the case of Race Mixture" ("American Philological Association," 1898, V. 29); Strong, Logemann and Wheeler's "Introduction to the Study of History of Language," 331-419 (Longmans, 1891); Whitney's "Language and the Study of Language," 153-185 (Scribners, 1878); Sweet's "Practical Study of Languages," 40-42; Sweet's "Primer of Spoken English"; Gladstone's "Spelling Reform," 24-26 (Macmillan, 1879); Sayce's "Introduction to Science of Language," I, 352-363; Matthews' "Parts of Speech"; etc.

72 The inadequacy of the English alphabet has been much lamented. To relieve the situation the "Standard Dictionary" (Funk and Wagnalls) employs the so-called scientific alphabet, recommended by the American Philological Association. This alphabet has three new vowel letters: a, as in arm, represented by d; a, as in all, represented by o; and u, as in but, represented by v. The origin of the present alphabet is told by Clodd in his "Story of the Alphabet" (Appleton, 1900), Taylor in his "Alphabet," 2 vols. (Scribners). On notation: Sweet's "Practical Study of Languages," 11-37 (H. Holt, 1900); "Primer of Spoken English," 7-9 (Oxford, 1890); "Primer of Phonetics," (Oxford, 1890); "History of English Sounds."

73 Rush's "Philosophy of the Human Voice," 111, 113.

74 The foreign student should always compare with the sounds of his native tongue.

75 The foreigner should start with his native standard consonant sounds, just as he did with the vowel sounds, learning them in the order of their formation, beginning at the lips



and working backwards. He should thereupon compare them with the English as to how many are the same and how represented, how many are not needed in English, and how many are new, and how represented.

<sup>77</sup> The wh was hw in Anglo-Saxon (hwa—who; hwær—where). During the middle ages Anglo-Saxon scribes re-spelt the language according to the Anglo-Saxon method. Then hw became wh. (Skeat's "Primer of English Etymology," 19. Clarendon, 1904).

<sup>78</sup> Webster's "International Dictionary," LXXI.

<sup>79</sup> Fulton and Trueblood's "Practical Elocution," 67-69.

<sup>80</sup> Skeat's "Primer of English Etymology," 24-26.

<sup>81</sup> Oliphant's "Sources of Standard English," 222 (Macmillan, 1873).



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